

'Marvel War' changes heroes and villains

"The Hulk will come back in a more damaged state," said Marvel Direct Sales Manager Carol Kalish to **CBG** in a telephone interview. "Spider-Man will have a new costume. The membership of the Fantastic Four will change, as The Thing leaves the group and She-Hulk joins. And this, of course, will cause a shake-up in The Avengers' lineup."

She was speaking of *Marvel Super-Heroes: The Secret War*, the maxi-series first reported in **CBG** last issue. It is scheduled to run throughout 1984, involving many of Marvel's major characters, both heroes and villains, in an adventure that will lead to significant changes for those characters in their regular titles.

Marvel is being very secretive about just what will happen in the maxi-series. "We want to really develop the level of surprise for this," said Kalish. "It's not your average 'super-hero and super-villain slug it out' story."

"Several storylines for the maxi-series have already been established in several of the regular books. More will appear in November's books, and others will appear in December's," said Kalish. She gave the recent "seeming deaths" of several Marvel super-villains as an example.

At Marvel's press conference Oct. 12, Editor-in-Chief Jim Shooter said there was a great deal of enthusiasm among the creators and writers of regular titles at Marvel.

"Roger Stern and John Byrne, for example, were very involved," said Kalish. "Bill Mantlo made several suggestions. It's been the focal point of a lot of editorial energy."

"This is the first time anyone's ever tried having a maxi-series outside of regular continuity affect in serious ways the continuity of other series. *Hawkeye* did it in a small way. Having Hawkeye marry Mockingbird will certainly affect his relationship inside *The Avengers*. But this will affect a large number of titles."

Although the maxi-series will not conclude until the end of 1984, the changes caused by it will be seen as early as the books on sale in January.



This week:

Shel Dorf interviews Pacific Comics' Dave Scroggy, Fred Hembeck talks with you, Ron Goulart looks at 'Crackajack Funnies,' and you can test yourself on comics dogs!

(And Don is home and recuperating from quadruple bypass heart surgery.)

THE COMICS BUYER'S GUIDE

Serving Comics Fandom

ISSUE NO. 520



(ISSN 0745-4570)

NOVEMBER 4, 1983

Ralph Musicant named First operations director

Ralph C. Musicant has been named operations director for First Comics, Inc., corporate president Mike Gold announced.

Musicant, 35, is a 1971 graduate of Harvard Law School. A former professor of finance at the Northwestern University business school in Evanston, Ill., Musicant is chairman of the board of directors of American National Mining, Inc., and has been an outside director of First Comics, Inc., since its inception.

"In our first year of publication, First Comics has grown to such proportions that we need a man of Ralph's experience," Gold said. "We were quite fortunate to lure Ralph to a staff position."

Musicant's area of responsibility will be to oversee the administrative aspects of the corporation, joining publisher Rick Obadias, business manager Richard Felber and office manager Kathy Kotsivas in coordinating First's business activities.

Slifer quits 'Omega Men'

By Cat Ironwood

Roger Slifer, scripter of DC's popular *Omega Men* series, has left the feature, due to what he terms "inequitable compensation" for his work. Slifer, who has written the series since it received its own direct-sales title, explains his decision:

"I am leaving because of inequitable compensation. DC began to offer a different arrangement to at least one other freelancer for another one of the Baxter books. The sales are almost identical between our two books, but this other freelancer's arrangement with DC has resulted in his being paid approximately three times as much as me."

Under the terms of DC's usual arrangement with freelancers for Baxter paper books, a royalty is paid for copies sold over the 100,000 mark. Slifer says that *Omega Men*, one of DC's top three titles in the direct sales line, is no slouch in the sales department. He says that the company has apparently made a new and different kind of royalty arrangement with one or more other freelancers whereby their books earn royalties from the first copy sold, not the hundred-thousand-and-first copy. This results in a higher total royalty for such authors, even if sales on the books are identical.

Slifer's last issue of *Omega*

Men will be #13. Says Roger, "I enjoyed very much working with Keith Giffen, Tod Smith, and Mike De Carlo on the series. I was very enthusiastic about the characters. I was looking forward to writing the book for quite some time to come."



"I don't want the readers to feel that I am leaving without a great deal of contemplation and consideration of the creative factors — but, according to my contract with DC, if their royalty policy changed, my rate would be adjusted accordingly. I approached them when I became aware that a better royalty arrangement had been offered to this other freelancer, and I was told by them that I would not be getting the new rate."

"I feel this is very unfair, since essentially it means that someone else who is making an equivalent profit for DC would be getting approximately three times what I was being paid for a book with comparable sales."

"The distressing thing to me," says Slifer, "is that this means sales performance is no longer DC's criterion for rates, although that was the initial reasoning when the royalty policy was begun."

Slifer's resignation from *Omega Men* will not affect his other work for the company. "I will continue to work for DC as an editor," he adds, noting that his editorial position is one in which he is given a separate,

"equitable" rate of pay, not an arbitrary one.

Among his editorial duties are overseeing *World's Finest*, the upcoming revival of *Dr. Fate* (in production, with Martin Pasko scripts, but not yet on the schedule), and the DC line of quality reprints, including the O'Neil-Adams *Green Lantern/Green Arrow*, Goodwin-Simonson *Manhunter*, and Jack Kirby *New Gods* books. He may also be editing some new series projects which DC has under consideration. He is also working on a project of his own, a graphic novel.

What's in store for *Omega Men*? At this writing it appears that at least two writers have been called in to supply fill-in stories, and that Doug Moench will become the title's new regular scripter. The artists are expected to remain as they are now, at least or the foreseeable future.

Re-pressed ducks

The first published set of the *Carl Barks Library of Walt Disney's Donald Duck* will have to return to press to meet fan demand.

Bruce Hamilton of Another Rainbow, publisher of the *Barks Library*, told **CBG** in a phone interview, "The copies are literally walking out the door. In less than eight weeks, we've sold over 5,000 sets."

"I've been moaning and groaning that it seems evident that we have to go back to press with the first edition before we can go to press with the second."

The first printing of the first release (Set VIII) was 8,000 copies, and Hamilton estimates that a second printing would involve a minimum of 3,000 more. "The second printing, of course, would be clearly identified as such."

"The big question is what the print run should be on the second set we offer. It should be the most popular of all, containing the early one-shots — from 'Pirate Gold' to 'Lost in the Andes.' And it will have a brand-new 'Mummy's Ring' cover by

Carl Barks. (Some think it's the best comic cover Carl has ever done, and Carl colored it himself.)"

Intentions are to keep all of the *Barks Library* in print, but initial print runs determine what can be offered in a set.

"If we can get a first printing run up higher, it will increase the amount of color we can offer in each. When we get our unit price down, we can pour the money into the books. Right now we're looking for every way possible to do color economically — that will still come up to our standards."

"Publishing these books is an exceedingly expensive thing to do with double royalties. We use the best possible materials in making these books, and the cost is much higher per unit than a run-of-the-mill book would be."

Set VIII contains 63 of Barks' 10-page short Donald Duck stories (from *Walt Disney's Comics & Stories* #95-#166). It is available for \$90 from Another Rainbow Publishing, Inc., Box 2206, Scottsdale, Ariz. 85252.

Attention, advertisers!

The ad deadline for the Dec. 16 **CBG** (#526) falls on Thursday, November 24. That is Thanksgiving Day. Because of the holiday, the deadline is **changed to Wednesday November 23!** Be sure to mail early!

Inside This Issue

Advertising Index	77
Before Superman	14
Bitter Half	78
Chin's Sooper Heroes	20
Classified Ads	75
Comics in Future	52
Shel Dorf & Fantasy Makers	30
Editorial	4
Everett True	4
Fit to Print	20
Fred Hembeck	3
Oh, So?	4
Quiz	50
Thought Warps	22
What, Where & When	73
Zine Fan	45

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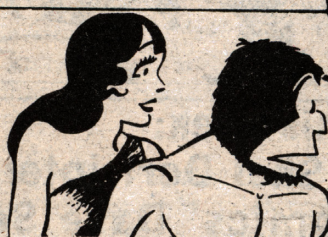


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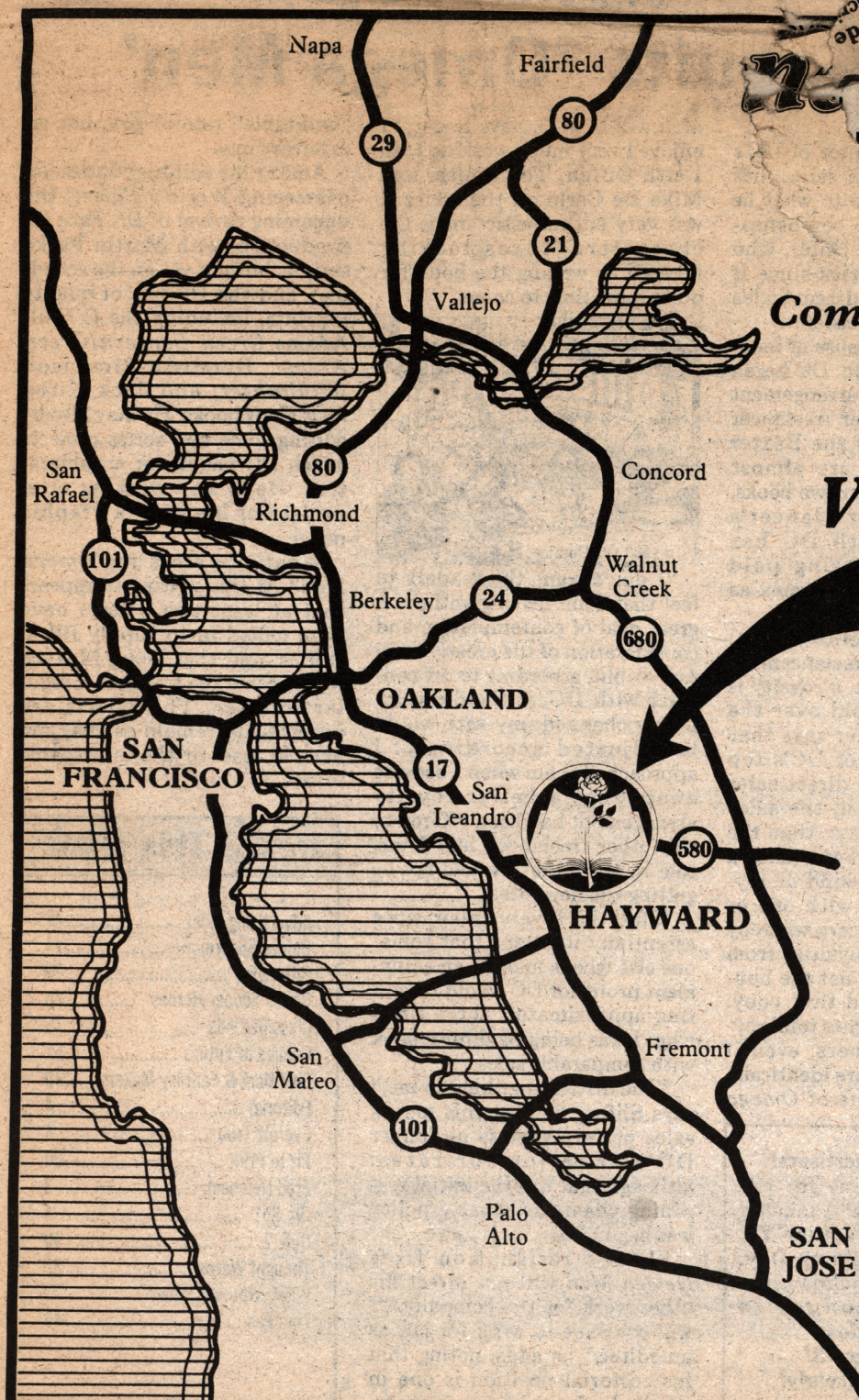
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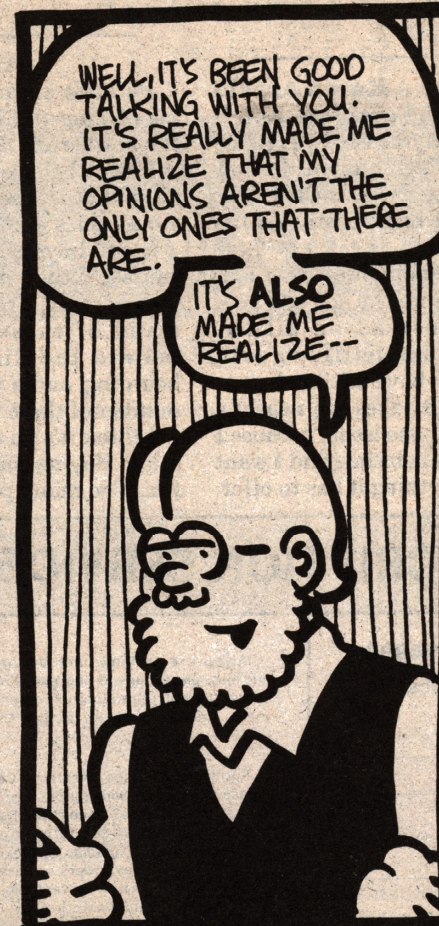
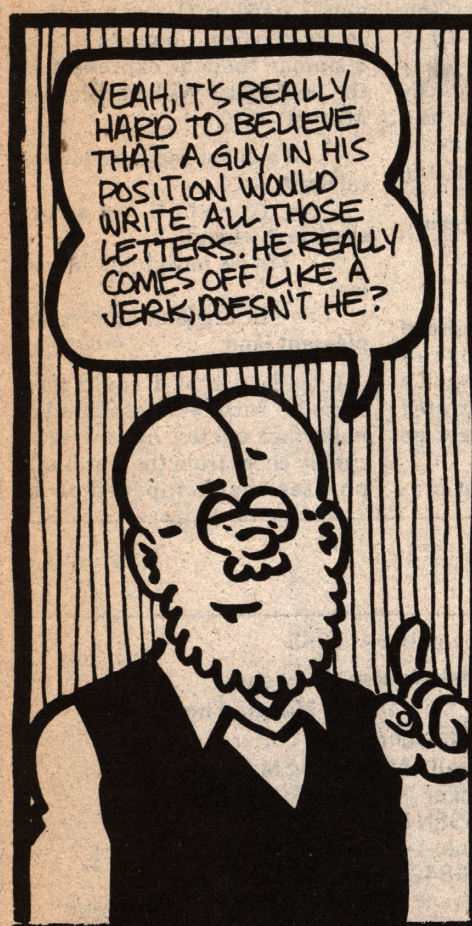
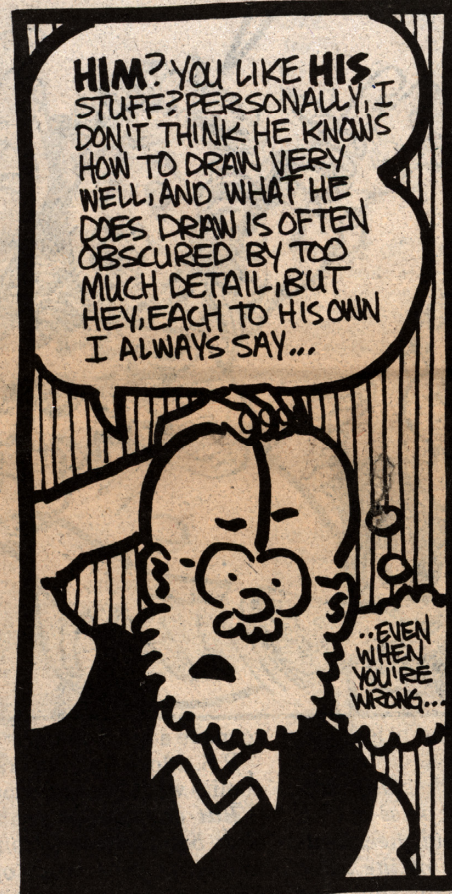
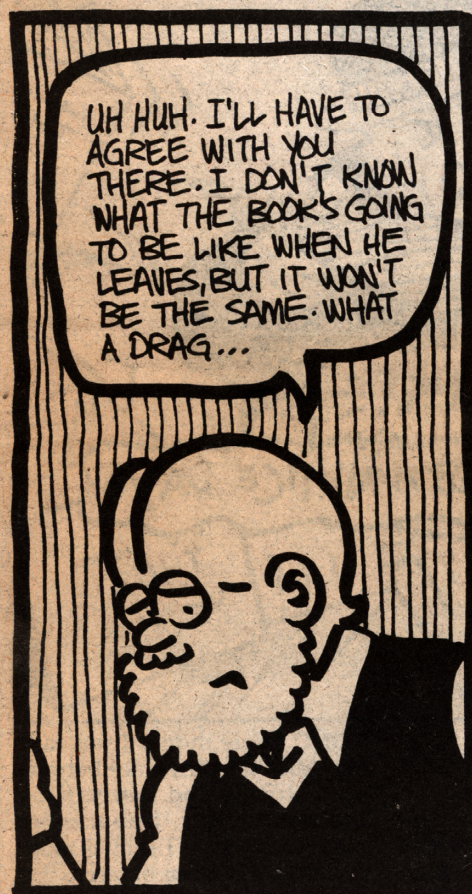
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Editorial

By Don & Maggie Thompson

In this issue on page 10, we tell Tom Casey that we are working on guidelines for submissions to **CBG** but that we don't have them done yet.

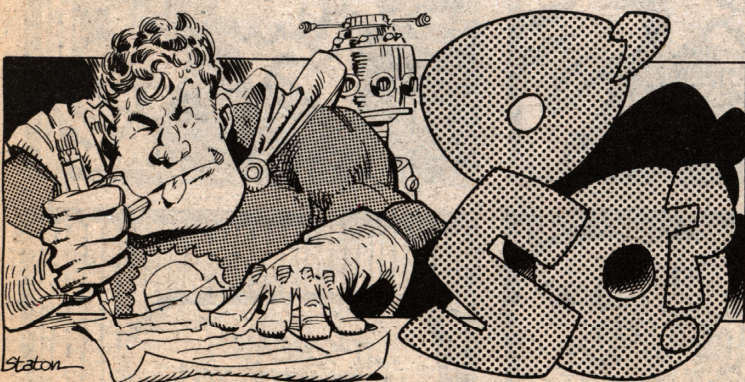
That much is true, but it's apparently time to run a *preliminary* set of guidelines, so you can tell us what we've omitted.

First, as we tell Tom, potential contributors should put their addresses on manuscript, letter, and envelope. Every month's vouchers bring us a small stack of checks made out to contributors whose addresses simply can't be located. (We file them in "Outstanding Checks," waiting for those contributors to get in touch with us. By the time one month's checks are accounted for, we have another stack.)

Second, we should make it clear that we are *still* having trouble catching up with submissions. Kim is militant about getting responses to writers and artists who have had material with us without getting a reply, so that situation is improving rapidly. Within, say, two months we should get to the point at which acceptances and rejections are up to date — and waiting periods should be almost nonexistent. Not yet, though.

Third, payment is made after use, not upon acceptance. The first Tuesday of each month, checks are made out to contributors whose work has appeared during the preceding month. If you're a contributor, *please* check the statement for accuracy. Some massive gaffes have occurred. They can be speedily corrected, but we probably won't notice them if they're not brought to our attention.

Fourth, consider how you identify your work to the public. We can run articles under pennames or artwork with clever designs in place of clear last-name or full-name signatures. But do you *want* anonymity? It takes us a lot of time to work out who did a "design-signed" piece of art; sometimes we never do manage. Notice how clearly Milton Caniff signs his name? Why *hide* your identity?



Fred Hinnegan

216 Michener Road

Chatham, Ontario N7L 4W7

Regarding Barry Dutter's letter in **CBG** #510: You had better check your quality control procedures. My copy was missing the "Free Marvel Poster" also.

The difference here is that my copy comes rolled up and wrapped!

I doubt if anyone in a post office would take the trouble to take my **CBG** out of the wrapper, unroll it, take out the poster, roll the **CBG** back up, put it back in the wrapper, and put it back in the mail.

If I'm going to pay 100% more for a subscription than my American friends (\$32 per year plus 25% exchange rate comes to \$40 per year), I expect to get complete copies.

It's bad enough that I have to pay extra for late delivery. #510 arrived on Aug. 23, and #511 on Aug. 21.

Hope Don's feeling better. I haven't noticed any "Great Moments in Comic Strip Editing" lately. Maybe they're cleaning up their act.

[Technically, both of those issues of CBG arrived "on time," because they arrived before their issue dates. But we've got to agree that's mighty slow delivery. Since all issues are shipped by us simultaneously, you might try pointing that out to your postal officials and ask whether there's anything they can do locally to speed things along.]

Yes, we've found an increas-

ing number of issues with posters missing. We'll be sending you a replacement (which should come in better shape, anyway).

I've checked with our circulation department, and we *can't* ship the magazine rolled. It has to be folded so there is a flat dimension. Wrapped, yes; rolled no. Comforting, right?

Our foreign subscription rates cover only the extra cost of postage to send the magazines. And foreign coinage may be *called* by the same terms, but it doesn't necessarily represent identical value — which is why there is a foreign exchange rate. If we charged identical sums to readers in other countries that we charge to U.S. subscribers, we'd be demanding that our U.S. subscribers subsidize foreign readers.

And no, we're not happy about either alternative. We just have to go with the one that seems most fair.]

Karen Arnold

215 Fobes Ave., Apt. B
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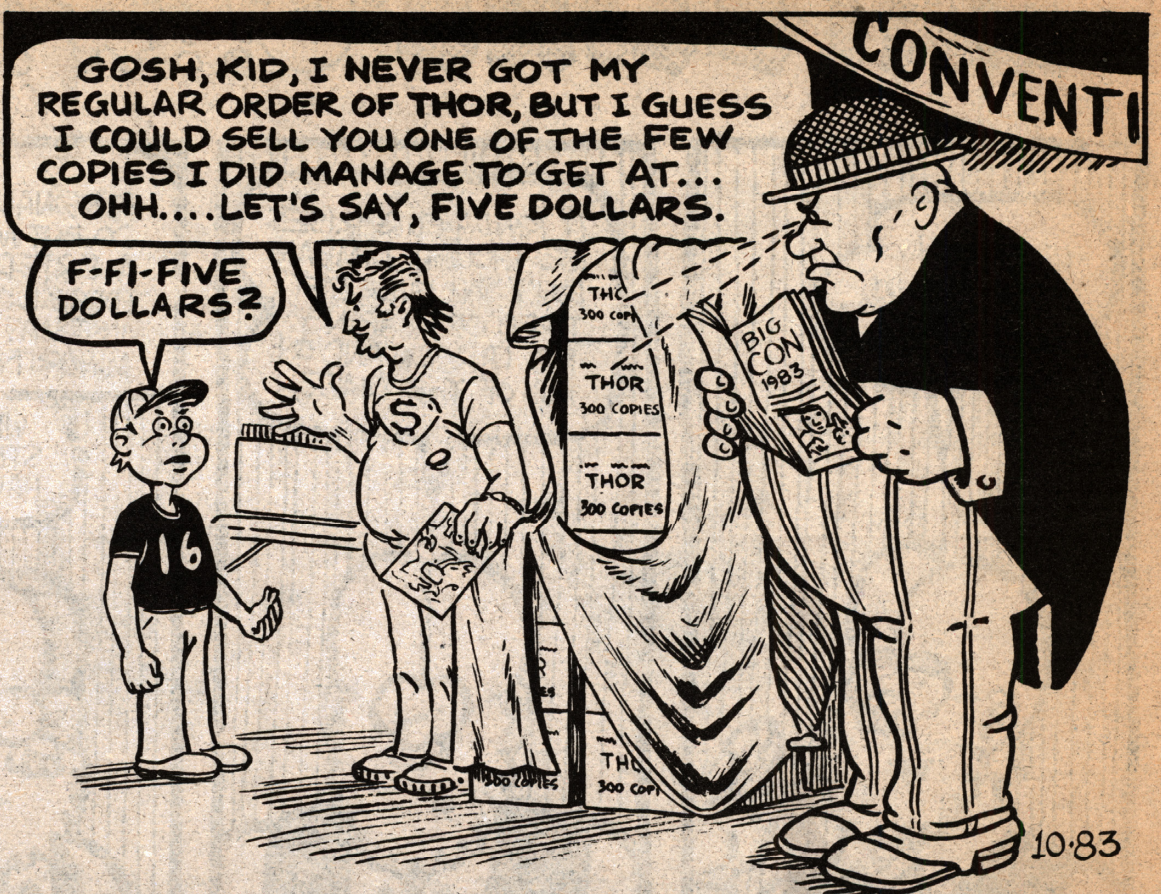
I would like to mention how much I enjoy the new **CBG**. The old format I read mostly for the dealers' ads.

My only complaint is that now I tend to ignore the ads and concentrate instead on all the fascinating and intriguing articles that you have initiated.

In short, it takes me nearly a week to read one issue, because I don't have much time and I want to read everything it has to offer.

THE NEW OUTBURSTS OF EVERETT TRUE

BY ISABELLA, BUDGETT & DUMM



My favorite column is "The Bitter Half."

[We'd suggest checking ads first (so you don't miss out on any great deals) and then reading the remainder of the issue during the week till the next issue.]

Anthony Zongti

Perhaps an article on hoarding of *Thor* #337 is appropriate. It's nowhere to be found.

I can't believe all issues could be sold out, especially since previous issues were not doing well.

Some buyers would know, of course, if they read **CBG** or follow certain artists. But how many of these are there? I believe the distributors are hoarding, and a year from now a number of these will be for sale.

I think it's an outrageous situation. Buying comics is no longer fun. Too many people are trying

to make a quick buck.

P.S. More frequent ratings of comics would be appreciated.

But one of the problems is that *buyers* are among those hoarding that issue of *Thor*. Fans ordered multiple copies of the issue, as soon as they saw that the execution lived up to their high expectations. They felt that the first issues by Simonson would rapidly increase in value and invested a few dollars in hopes of getting more eventually.

Comics reviews will increase in number soon.

Heidi MacDonald

I welcome the exchange of opinions, but D.W. Howard's letter in **CBG** #516 so distorted my meaning that it cannot go unanswered.

Who said antyning about pro-

found? I sure didn't. I was talking about the difference between good writing and bad writing, not profundity. Superman's credo is noble — I said as much — but it is written in terms that are banal and silly and sound, you'll pardon the expression, comic-bookish. Compare it with a similar thought expressed by the poet-artist William Blake in *Milton*:

I will not cease from mental fight,

Nor shall my sword sleep in my hand,

Till we have built Jerusalem

In England's green and pleasant land.

I realized that I could have come up with more profound or important quotes, but instead I simply chose from the words and phrases that happened to be

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November 4, 1983

Douglas Watson - Publisher

Don Thompson - Co-Editors - **Maggie Thompson**

Kim Metzger - Staff Editor

Bob Schmall - Advertising Manager

Harry Becker - Circulation Director

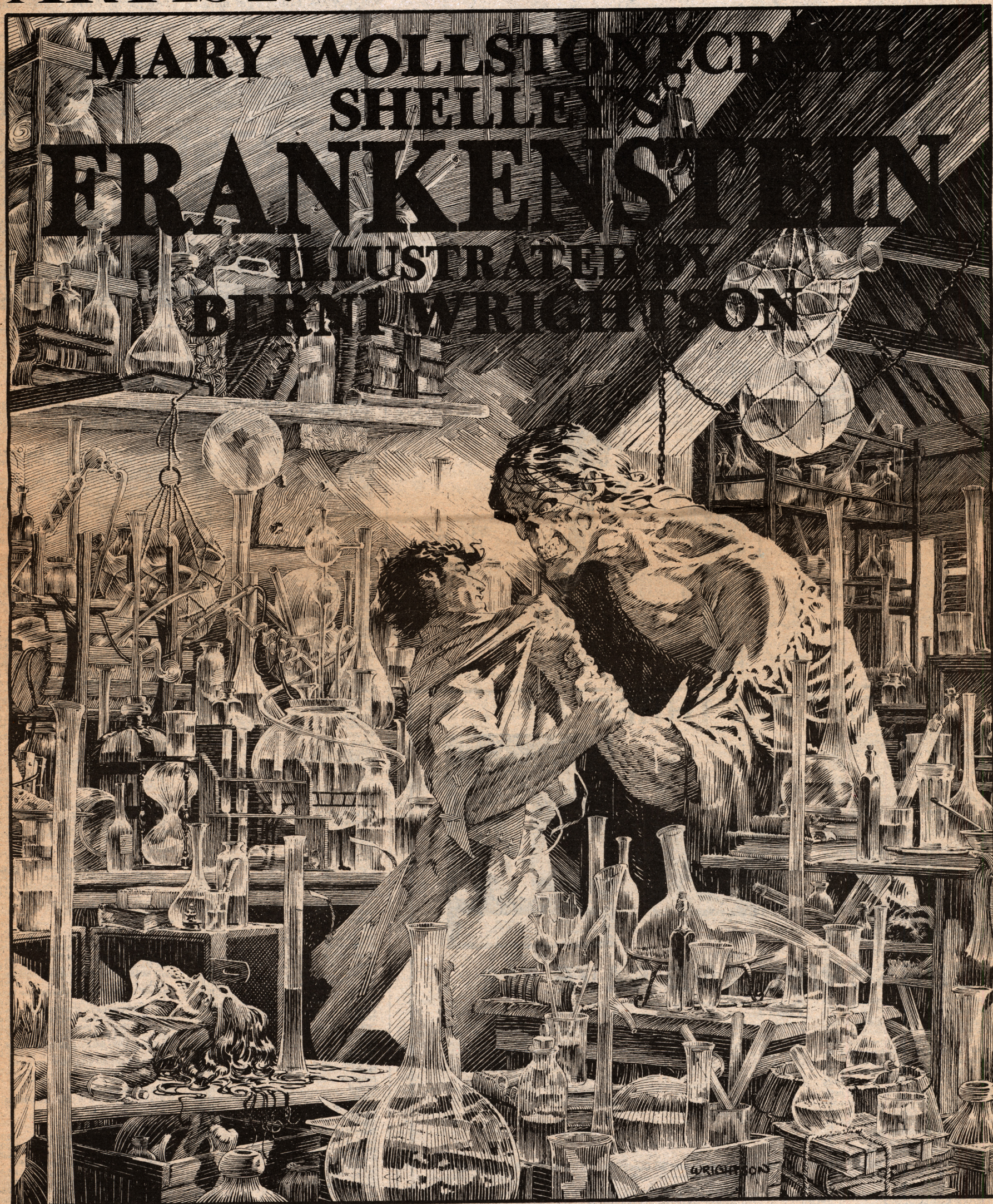
ISSN 0745-4570

Phone: 1-715-445-2214

Telex: 29-0842 (KRAUSE PUBIOLA)

Published weekly at Iola, WI by Krause Publications, Inc.; Chester L. Krause, president, and Clifford Mishler, executive vice-president. Second class postage paid at Iola, WI 54945 and additional mailing offices. Entire contents copyright 1983 by Krause Publications, Inc. Typographical errors occasionally appear in advertisements and prices are subject to change without notice.

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IT HAD TO BE.
FROM MARVEL.

floating uppermost in the echo chamber I call a brain on that particular day.

That doesn't alter the fact that they are all memorable and well written — Superman's credo is neither — yes, even Little Richard's chant. (Those who dislike rock music can substitute "Yo ho ho, and a bottle of rum" or "Hi ho, the carrion crow, fol de riddle, lol de riddle, hi ding do.") They are what are commonly called great lines, and, to paraphrase Gertrude Stein's great lines, a great line is a great

line is a great line.

Although many great lines gain meaning from their context, they usually stand on their own, too. One need not have read the previous five acts of *Hamlet* to know that "Go, bid the soldiers shoot." is a great line, or have read the following five acts of *Richard III* to know that "Now is the winter of our discontent" is a great line.

Howard's claim that "O death, where is thy sting! O grave, where is thy victory!" out of context doesn't communicate much

is one of the most half-baked statements I have ever encountered. It's made out of words, isn't it? By their very nature, all words communicate something. For me, personally, St. Paul's apostrophe is one of the most beautiful phrases ever written, and I don't even like St. Paul. Words can be arranged not only to communicate, but in forms that are in and of themselves beautiful. This is the province of both rhetoric and poetry.

And finally, yes, Scott Metzger's heart was probably in

the right place. He wanted to defend Our Comics against Them, The Enemy. I, too, was defending Our Comics — three of those lines I quoted were from comic books. But I was also trying to point out that sometimes it turns out that, in the words of Walt Kelly — perhaps the most famous, memorable and profound line ever from a comic strip — "We have met the enemy, and they are us."

Andrew Huey

110 Camden St.

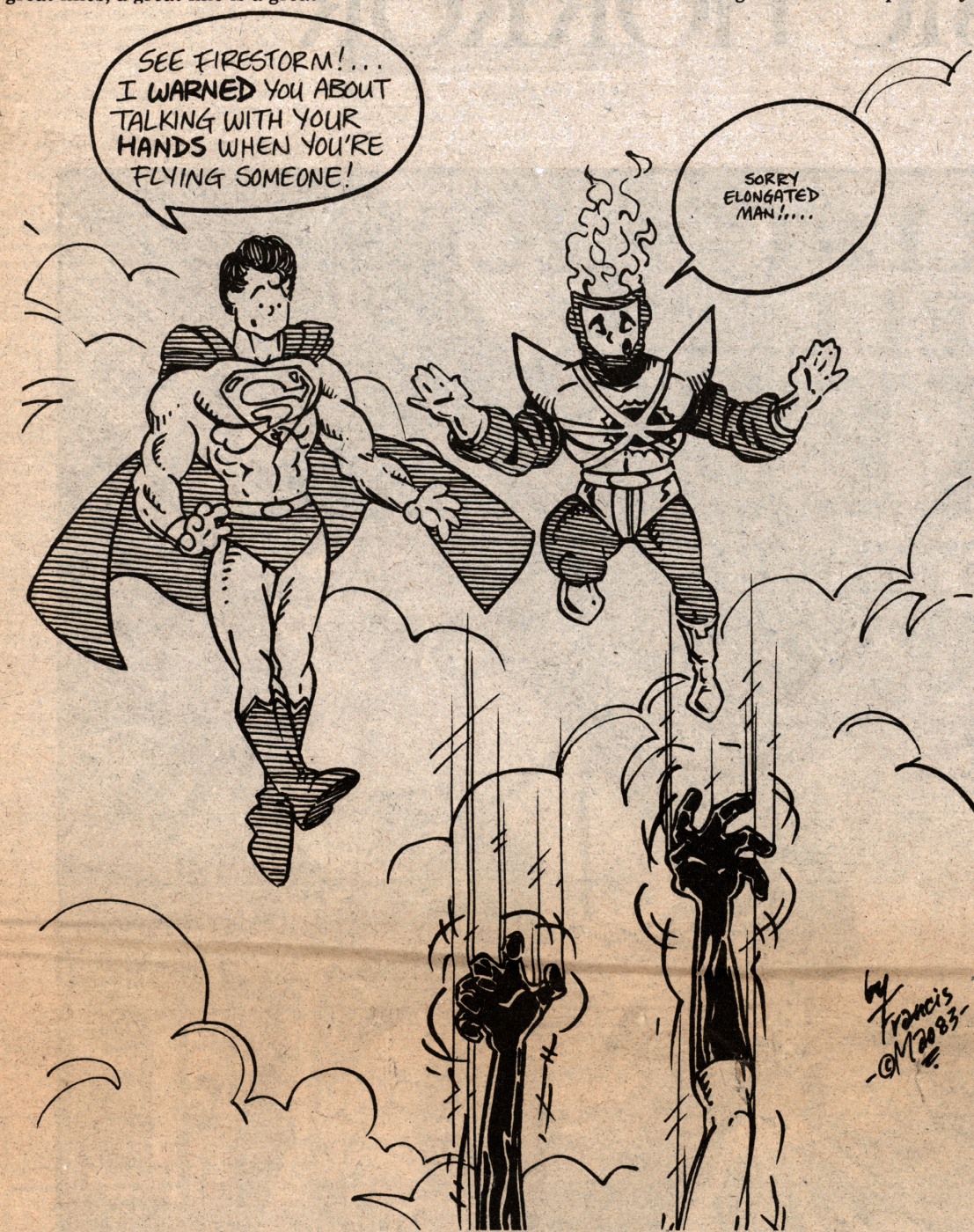
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First off, I'd like to say that I hope Don recovers soon. I would also like to wish Kim good luck with his new job as staff editor.

As for the Marvel poster that was in #504: I didn't get mine. I thought the cover blurb was either a mistake or a joke. There

really was supposed to be a poster in there?

I recently heard a news item on the radio that I haven't yet read about in *CBG*. You may have published an article about it by the time you get this letter, but I'll tell you about it anyway. According to *FM*, WNEW radio's weekly newsmagazine, Marvel Comics will soon be publishing special 36-page comics to be included with the Sunday comics sections of various newspapers. The comics will include tales of different Marvel characters each week, set in the location where the newspaper is published. For instance, the *Dallas Times-Herald* will publish a story wherein Spider-Man helps the Dallas Cowboys win a football game. After a large amount of papers start to receive the section, the stories will no longer be



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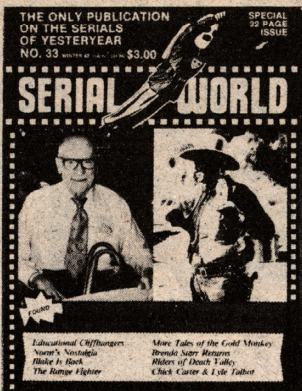
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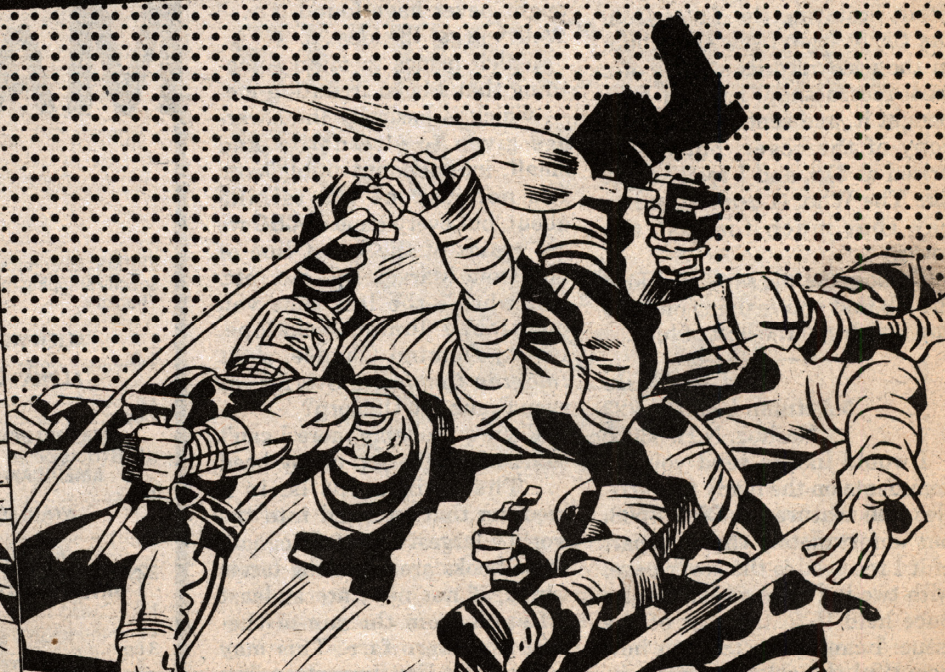
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localized.

Personally, I think the idea is great. Besides adding new life to the funnies, it might also boost comic-book sales. I just hope that Marvel assigns a good creative team to the section and writes it in a mature style, avoiding the campiness that is too often seen in comics. (The items was aired on Sept. 18, at a few minutes past 10 o'clock p.m. WNEW is 102.7 FM in New York City.)

Another couple of items of possible interest: A recent issue of *The Village Voice* published an article on Harvey Pekar. I haven't seen the article yet.

There is a greatest hits album from The Who entitled "Tales from The Who" which features a wonderful cover by William Stout imitating the *Tales from the Crypt* logo. I saw the album in the used records section of a local record shop. I would have bought it, and sent you a photocopy of the cover, but it was priced at \$18, and I really don't like The Who. (I can't afford to pay that much for just the cover.)

To close, let me say that I love the job that you're doing on **CBG** and I wish you the best of luck.

Jim True

5 Autumn Leaf Dr. #23
Nashua, N.H. 03060

I would like to send you my comments on the many fine articles and features in **CBG** #508, but unfortunately the only part of it I received is the cover page, with two big holes where staples once held it to the rest of the issue. I can't even tell you how beautiful the color cover art is, because it was badly torn and wrinkled. I can't recall what I ever did to the USPS to make them so mad at me. (In the same day's mail I received two free samples of Crave cat food, and I don't even own a cat! You don't suppose the USPS has employed Garfield, do you?) In any case, could you please send me a replacement copy?

Since I can't comment on the latest **CBG**, let me pass on the following information, which may be of interest to any Louis L'Amour fans in your readership. My local bookstore received a letter from him alerting him to the fact that an unnamed publisher is planning to come out with two unauthorized volumes of L'Amour's early short stories. L'Amour states the stories are very poor compared to his current work, and he and Bantam (his publisher) went to court to try to stop the publication. The judge ruled that, due to improperly filed papers, the stories involved are in the public domain.

Unable to stop the books, L'Amour and Bantam have decided to come out with two volumes containing the same stories, with notes and additional new material by L'Amour. Since L'Amour will be getting no royalties from the unauthorized editions, it is hoped no L'Amour fan will buy them.

[Yes, the unauthorized editions are from Carroll & Graf. He has specifically stated in his introductions to the authorized editions that he tried to duplicate the contents of the books — complete with new notes and material, so that his fans get more from the authorized editions.

And he has stated flatly that he will not autograph copies of the Carroll & Graf editions — and has made it very clear that he does not want his fans to buy the unauthorized editions.

(Carroll & Graf also published — without published objections from the author — *Two* by John D. MacDonald, containing one short story and one novelette. Apparently, MacDonald was more scrupulous about renewing his copyrights. *Two* is a very, very slim volume.

We'll send you a replacement of **CBG** #508 — and we'll send Andrew Huey a copy of the *Marvel* poster from #504. Isn't it nice to deal with a company that makes it a policy to keep back issues?]

Joshua Quagmire

P.O. Box 2221
Hollywood, Calif. 90078

Just wanted to write and thank you for the little writeup on QT Bunny ... I enjoyed it thoroughly ... I still think you should have done a huge cover splash ... "QT BUNNY #1 DISCOVERED ...!!" "Yes there it was under the bed, along with back issues of *Readers Digest* anField 'N' Stream ... If we hadn't of vacuumed that rug, we might never have found it ... Well, you get the idea ...

Which brings to mind something that's been irritating me — which is basically the coverage given to alternative and small, independent publishers. It's not just me I'm talking about, but every issue of **CBG** we get reams of the latest line of bull from Marvel, DC, etc., etc. But when's the last time you mentioned Junior Jackalope, Ismet, Domino Chance, *Just Imagine Comics & Stories*, or even Frank the Unicorn?

There's probably more I can't think of off the top of my head ... The main point is, in a medium that's turned into the world's largest ingrown toenail, these books are exploring facets which, if not new, are at least different from the run-of-the-mill superhero fare. This may not seem at first important, but if you look at countries where comics are acceptable adult reading (Japan, Europe) you don't find them reading super heroes.

I'm afraid the super hero, like Japanese giant robots, will forever be adolescent escapism. Adult comics aren't super heroes with blood and guts dripping out, and they're not pornography. Adult comics are good, solid stories with a beginning, middle, and ending, with acceptable characters.

Don't take my word for it, look at what's being produced on either side of the oceans.



Now, there's nothing wrong with the super hero, it's a valid part of the medium, but just a part. We need children's comics (Donald Duck, Neil the Horse, Sugar & Spike), real adult comics (Valerian, Prince Valiant, Gen of Hiroshima), and everything in between from soap opera to westerns to funny animals to whatever the hell you can think of.

Which brings us back to where we started, the Alternative press. It may not be great, but it's offering something different, a little breath of fresh air ... If you let people know what they are and where to find them, give a little support, we may eventually develop a readership which isn't dependent on a monthly super-hero fix, which might begin to expect a little more substantial than kicking some goon in head ...

Who knows? They may even go into a library and check out a real book now and then ...

Lest you get the wrong impression from the preceding, I'm not trying to foist off QT Bunny as adult reading. What we're trying to do is a good of fashioned humor mag, something rare enough these days ... The super Heroine stuff is simply a clever ruse to dupe unsuspecting readers into purchasing the thing ... The real motive is

Funky Winkerbean

ALL LAST SUMMER, THE BULLIES KICKED SAND IN MY FACE WHEN I WENT TO THE BEACH!



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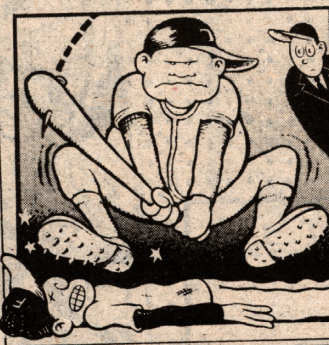
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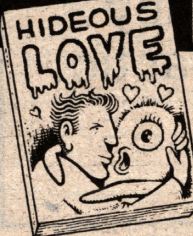
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Instead, it is often half-vast.
(Just had to get that in.)
We have offered wide coverage of material that's available, past and present. That includes everything from hard-cover books to microcomics. If we have not always treated everything published as front-page news, there are reasons that vary from case to case. However, we'll say that *many* independent publishers don't send us press releases in advance of publication. They send us copies of their magazines, which we review — so word gets spread, we hope. But if there's news, chances are they don't send it.
Please also keep in mind that our main reviewer is, at this moment, in the hospital with sutures running in a zipper effect down his chest and both legs. Translation: We haven't been able to get in all the reviews we'll eventually be able to run.
Moreover, just as there's a range of publishers, so there is a range of responses that we as editors have to make on a day-to-day basis.
And we try to give biggest play to something that will interest the largest percentage of our audience.
(And, hey, audience: If you haven't tried QT Bunny, pick up a copy now!)]

Tom Casey
Portland, Ind.
I've been holding off on sending in my order, because the solicitation form promised a sample copy. I've never received that sample, and (since it's several months later) I assume it's not coming.
(You're probably muttering at this point, "Jerk! It says in the form letter that, if you didn't get the freebie by March 21, you were supposed to write and ask for it! Don't you readers pay attention to anything?" The answer, of course, is no. Readers don't pay attention to anything. I'm the managing editor and columnist for the daily paper here in Portland, and I've let out with that same kind of anguished scream many times. I guess I've just proven my own point about reader idiocy. Should I turn in my pica pole as punishment?)
However, despite the absence of the sample, I'm sending in my subscription anyway. I do this because I've always enjoyed *The Buyer's Guide* and was always glad to see it in the mail every week. (On some Saturdays — its usual date of arrival — it was the only mail I got. No, that's too limiting. On some weeks it was the only mail I got. Portland is very isolated.) Only economic constraints (a natural force far more dangerous and strength-sapping than Kryptonite) kept me from staying a subscriber. (Lou Grant aside, journalists aren't exactly rolling in it. Well, they may be, come to think of it, but what they're rolling in isn't money. More likely, it's a gutter.)
I've managed, however, to scrape up a few bucks (Diet Coke bottle returns, mostly), so I'm happy to resubscribe.
Even without the benefit of a sample copy, I know the reputations of the people involved in the new *Buyer's Guide* are solid, and I'm willing to put about 19 bucks' worth of faith in them. (I'd put in more, but there's a limit to how much Diet Coke the human body can take.)
The two of you, the delightfully eccentric Ms. Yronwode (someone I met once confessed to me that he had a recurring fantasy about discussing Voltaire with Cat on a bearskin rug while stacks of Harlan Ellison books crackled away in the wood stove nearby), Fred Hembeck (master of the toothpaste-cap elbow), and the like are certainly worth taking a gamble on, in my book.
Or, rather, in your book,

because you're not subscribing to my publication; I'm subscribing to yours.
At any rate (well, at 19 bucks a year, anyway), here's my check and subscription form, along with my ad. I'm looking forward to spending my next 52 weeks running to the mailbox in anticipation of *CBG*. Believe me, it beats anticipating The Publisher's Clearing House mailings.
Two brief questions before I go:
(1) Would it be possible for me to obtain a copy of the guidelines for editorial submissions? There are some things I'd like to say in print that are appropriate to a comics-related medium. If you'd send something along to me at the address listed, I'd appreciate it.
(2) Pardon me for being some 28 steps behind the time, but what happened to Alan Light?
Anyway, thank you. And, although I haven't seen it yet and have no evidence that you're doing any, keep up the good work. I trust you. We editors have to stick together, right?
[As readers may have gathered from this and other letters in this letter column, we're finally managing to run some letters that have — for one reason or another — been sitting on our desk for some time. (We got this one June 21.)
We are working on guidelines for editorial submissions, but we're still trying to get caught

up on our day-to-day work. When we have guidelines ready, we'll do an editorial or some similar announcement to that effect.
One guideline, though, is that writers should put their addresses on manuscript, letter, and envelope. Your letter apparently carried your address on the subscription form and the envelope — but not on the body of the letter.
Alan Light sold *TBG* and his movie ads magazine, too, to Krause Publications at the end of 1982. Alan's still doing fine, and we usually speak with him at least once a week.]

Rev. William F. Stehr
St. James Lutheran Church
P.O. Box 9217
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Jacksonville, Fla. 32208
I'm glad to hear that Don is recovering well. I'm sure that he is anxious to get back into full gear. The *CBG* is good, and I enjoy it. Thank you.
I'd like to make a few comments in reference to John C. LaRue Jr.'s letter in *CBG* #509.
John speaks to an article which takes a blast at comics from a Jehovah's Witness publication, *Awake*. The article suggests that stories from the Bible should be substituted for comics. John states, "No Christian publication could logically say anything else."

There are two problems with that statement: First, the Jehovah's Witness is not a Christian church, and the publication *Awake* is not a Christian publication. Secondly, it's unfortunate that the Christian church is often viewed as an institution that cannot tolerate fun, fantasy, excitement, or adventure. It is a vocal few who perpetuate that dreary image of the church.
Bible stories are important, but that does not mean that we should not have comic books. Certainly, comic books have their problems, but nothing in our world is perfect, including the church.
This is not to say that, since nothing is perfect, therefore anything goes — but rather that individuals should make their

own decisions based on their personal faith. As a Christian and as a minister in the Christian church, I read and collect comic books with a clear conscience.
While I have your ear, permit me to digress just a bit further. In previous *CBG*'s, the issue of pornography has been addressed. There seems to be a general feeling in society that pornography, at least between consenting adults, hurts nobody.
In pornography, however, one cannot separate the children from the adults. There are thousands of children who are daily abused by their families. They are often thrown out on the streets or have to run away in order to survive the brutality in their homes.

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These children are not old enough to work and are forced to sell their bodies to pushers, pimps, and the sex industry in order to be fed and given shelter. After a while, one becomes what one does (especially when it's the only thing one can do), and the children who began as sexual toys grow up to become the "consenting adults" making pornography.

When people buy and create a demand for pornography, they are supporting a sex industry which exploits and abuses children.

[It seems to us that you are referring specifically to pornographic films, rather than books and comics. That which is written and/or drawn need involve no more than imagination on the part of creator and consumer.]

completed. I don't know the name or sub rate, but Jon's address is 98 Riverside Dr., Apt. 106, New York, N.Y. 10024. I believe it will cost about \$3 per issue.

Second, I firmly agree with L.D. Dick that a reliable weekly column on the paperback trade, more specifically the vintage pb, history of pb's, other highly col-

lectible pb's (like movie and TV tie-ins), and cover artists would be a serious incentive to many paperback collectors to subscribe to CBG.

(However, I have heard that there aren't many more than 600 in the U.S.A. So—)

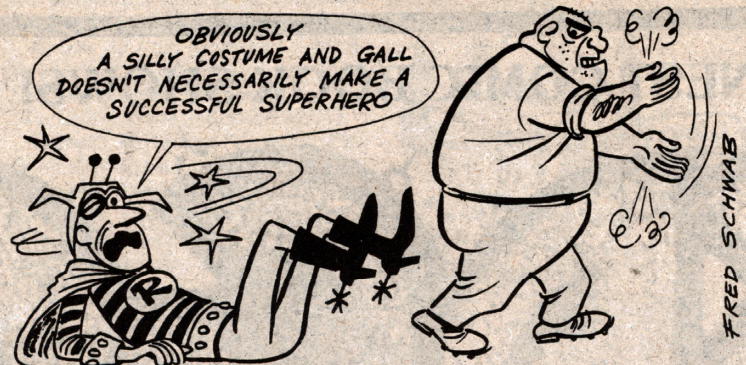
Crossovers of comics artists who did paperback covers or interior illos would be a good

beginning, involving things like Frazetta's Tarzans, Conan, and Secret People and Steranko's Shadow and the like.

[We're always interested in seeing articles on the topics you mention.

Besides, there may be a hardcore 600 who collect paperbacks as such — but there are thou-

sands of people who collect specific paperbacks. We, for example, collect paperbacks in SF, humor, western, mystery, horror, fantasy, anthology, and comics genres. While we aren't completists on pb's as a whole, we collect lots and lots and lots of pb's. And there are thousands of people like us.]



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Regarding L. D. Dick's letter in CBG #509 about paperbacks:

First, the information is incorrect. The only pb journal mentioned that is definitely out of the picture is *The Paperback Quarterly*, from Billy Lee in Brownwood, Texas. However, the last issue did include a note as to subscribers' being informed, if it is revived in the future.

The Paperback Advertiser of Fred Greenberg (373 Vail Rd., Parsippany, N.J. 07054) had a greatly delayed last issue, but Fred did print that one (#14 or 15) and is going on to print more — but probably at his usual erratic schedule. Subs are \$6.

Collecting Paperbacks? of Lance Casebeer from Portland, Oregon, is going to change its name to *The Paperback Quest* — and be published by Bill Laidlaw on a bimonthly basis — to alternate with *The Shadow-Doc Savage Quest*. (Each issue is about \$2.) Contact Bill Laidlaw, Box 301, San Luis Obispo, Calif. 93406. Bill was the publisher of *Age of the Unicorn*, which merged with *The Science Fiction Collector* as *Megavore* several years back — then returned to *Age of the Unicorn* to combine with *The Shadow-Doc Savage Quest*. Laidlaw has been advertising *The Paperback Quest* in your CBG classifieds.

Lance Casebeer is to remain editor of the new CP? as *Paperback Quest*.

Also, there's a paperback quarterly in the works — Jon White, Bill O'Connell, and Barry Kaplan are talking to printers and have most of their first issue

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Whitman Publishing didn't launch *Crackajack Funnies* at the most auspicious time. The first issue had a June 1938 cover date, meaning it hit the stands at just about the same time as *Action Comics* #1.

Whitman was clearly not anticipating a revolution, since it had no way of knowing Superman was going to be the star of the new DC title. What Whitman and editor Oskar Lebeck were aiming for was just another reprint-type magazine to take its place alongside *Popular*, *The Funnies* and *Super*.

The magazine gradually capitulated, as we'll see, to the changes in the business wrought by the coming of Superman and, by the time it folded, nearly four years later, *Crackajack* was starring a costumed crimefighter of its own.

The early issues had covers of uncoated, non-glossy stock, making them stand out a bit from most of the competition. Unlike some of the earlier Dell and Whitman titles, this one offered original material mixed with the reprints right from the start. The initial new stuff, however, was pretty tame and featured mostly movie cowboys.

The reprint side relied considerably on NEA features. With the exception of *Alley Oop*, the new magazine used just about the Cleveland-based syndicate's entire package. *Wash Tubbs*, *Boots, Freckles & His Friends*, *Out Our Way*, *Our Boarding House*, *Red Ryder* and *Myra North* were all to be found in its pages. Quite a few of them had also been appearing in *The Funnies*, as noted in an earlier chapter. From other syndicates came *Don Winslow of the Navy*, *Dan Dunn* and *Apple Mary* (which is what Mary Worth was calling herself in the Thirties).

The original material was a mixed bag and, as hinted at earlier, not the sort of fare to give Superman, Zatarra, and the rest of the *Action* crowd much competition. Editor Lebeck, who drew a little, provided two or three pages each issue of *Time Marches Back* ("The time machine is the famous invention of Looney Luke. With a simple twist of the dial it can transport him over the span of years into any age."). When Lebeck abandoned this one, Win Smith, the fellow who'd done the very early *Mickey Mouse* dailies, took over.

From the Saturday matinee screen came Tom Mix and Buck Jones. Their adventures, laid out in imitation Sunday page style, look to be rehashed Big Little Book stories and had such stirring titles as *The Rock Creek Cattle War* and *Kidnappers of Cholla Wash*. Artwork was by Jim Chambers, Jim Gary, and Ken Ernst.

Clyde Beatty had been in the movies, too, but was best known in the Thirties for his circus work. Billed variously as "daredevil lion tamer" and "daredevil lion and tiger tamer," Beatty got three or four pages per issue to tame wild beasts and scuffle with murderers and crooks. Artist Jim Chambers worked longest on the strip, which managed to survive the demise of the magazine and relocate in *Super*.

The entirely fictitious character in the early issues was rooted in the real world, too, and worked as a G-Man. Known as X32 to his colleagues, he had a caseload that would've given even J. Edgar Hoover the heebie jeebies. His adventures were continued from month to month and this typical opening synopsis'll give you an idea of how complicated his life could get.

"Having located the headquarters of an international spy ring at Sabin's sanitarium, Tom Traylor, with the help of young Jimmy Grove, is trying to rescue Jim's father, Captain Grove, before springing a trap that will net the entire organization, including the 'Baron,' the ring-leader who has been put ashore by a foreign submarine." He survived until issue #22.

Another new character came along in #8 in the person of Speed Bolton. Speed was what was known in those days as in air ace and he operated a non-sched airline in South China. He was the type of character who'd have been played in the movies by Pat O'Brien. Art was by Alden McWilliams, who had another opportunity here to draw lots of airplanes and artillery.

Sometime late in 1939 the Whitman and Dell folks must've decided it would take more than newspaper reprints to survive in the increasingly competitive comic book business. As we've seen in previous installments, *Popular Comics*, *The Funnies* and *Super Comics* all beefed up their stables of original features during this period. *Crackajack* already had a fair share of original adventure heroes, yet it too, began adding new ones. *Stratosphere Jim* by Alden McWilliams began in #19 (January 1940). McWilliams tells me that, far as he can remember, he also wrote this one and that the feature grew out of Lebeck's suggesting, "Why don't you do something with a super airplane?"

Jim's first plane was a super pursuit ship, compact and capable of flying at the incredible speed of 700 miles per hour and climbing straight up into the stratosphere if need be. Naturally foreign spies are anxious to get hold of this mystery ship and the early adventures involve battling and eluding them on the land and in the air. Restless and eager to move on to bigger things, young Jim Baxter next builds "the largest plane in the world," his Flying Fortress. This first took off in issue #23. The splash panel on this and several subsequent chapters featured a detailed drawing of the new super ship, which included, in addition to all sorts of hardware, a dining room, lounge, galley, and even a hangar for Jim's old super ship. Before too long Jim and his crew of 40 men and a girl were using the Flying Fortress to aid China in its conflict with the Japanese.

Lebeck seems to have had a fondness for shipwrecked characters. In *Popular* there was *The Hurricane Kids*, dealing with two plucky lads marooned on a mysterious island, and in *Crackajack* you got *The Crusoes*. Drawn by Albert Micale, the strip began in #22 (April 1940) and dealt with the endless trials and tribulations encountered by a family "shipwrecked on an island far off the ordinary steamship lanes." Among the many hazards met and overcome by this family of five were panthers, predatory condors, wolves,



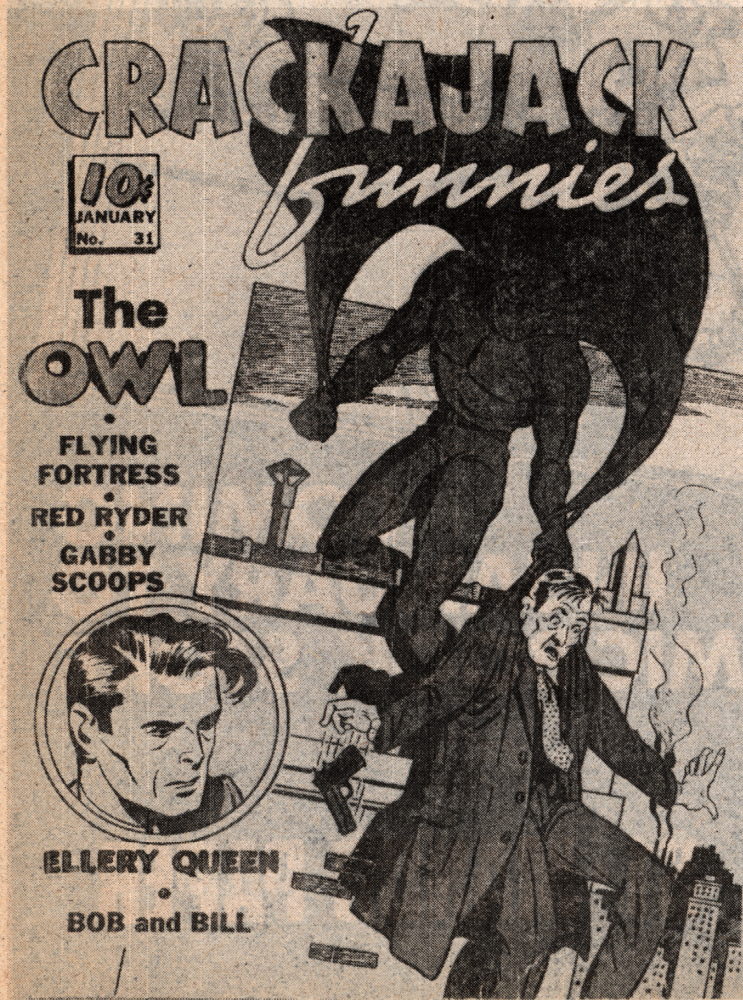
"savages living on nearby isles," and having to eat ostrich instead of turkey for Thanksgiving. They appeared in a couple issues of *Popular* after the demise of *Crackajack*, but they never did get rescued off that damn island. Another shipwrecked family, by the way, showed up briefly in *The Funnies* about then. They were called *The Robinsons*. Something of a pity these two families never met and merged.

Dell and Whitman, as we've been in previous chapters, were fond of adapting the exploits of well known movie, radio, and book detectives to comics. Over at *Popular*, for instance, you found *Gang Busters*, *Mr. District Attorney* and *Philo Vance*. And in *Crackajack* #23 (May 1940) *Ellery Queen* made his debut as a four-color sleuth. EQ's first case, entitled *The Adventure of the Coffin Clue*, found him sleuthing in Ives, New York, summoned by a distraught young woman whose boyfriend has been unjustly arrested for murder. There's very little action, a good deal of talk about ballistics and the moving of furniture at the scene of the crime. "Is there another wicker chair in the house like this?" Queen inquires at one point.

The artist's idea of wicker, incidentally, differs somewhat

from the accepted notion and he draws a fat overstuffed armchair of a floral pattern (I must admit I've never been able to identify this particular artist). In the EQ tradition there are challenges to the reader in this 10-page adventure. Two of them, in fact. "STOP! At this point Ellery Queen has discovered 4 important clues! Do you know what they are? If not stop and THINK!" Openly inviting your young readers to think was a dangerous thing to attempt in those slam-bang days when all you needed was wide eyes to ingest most comic-book stories. We halt again on page six. "STOP! At this point Ellery Queen is sure who killed Fred Wolk. DO YOU KNOW?... Go back over the pictures and pick out the clues." Pretty cerebral stuff for a golden age magazine.

Eventually, the whole stock company appeared in the stories. Inspector Queen, Nikki Porter, Sergeant Velie. The locales varied from haunted graveyards in upstate New York to the sound stages of Hollywood (whereat EQ outwits a 350-pound killer screenwriter). Every issue stuck to the challenge format. "STOP! Ellery knows at this point WHO stole the money and what happened to Slovlitch..." "STOP! At this point Ellery Queen logically



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Ken Ernst, today known for his work on *Mary Worth*, drew the adventures of *Buck Jones* for *Crackajack Funnies*.



Frank Thomas drew most of the adventures of *Crackajack's* resident costumed hero, *The Owl*.

deduced the identity of the murderer. This is a tough one, but maybe you, too, have solved his identity and the secret of the Shurane ghosts!" In this latter case it was the butler who did it. A sly fellow name of Ronald.

After the first few months, the artwork perked up, when it was taken over by Bill Ely. He once told me he has only the dimmest memory of those early Ellery Queen adventures. He can't recall who turned out the scripts, but thinks Lebeck may have had a hand in the writing. Ely even suspects he may have written a couple of them himself. None of the 20 adventures in *Crackajack* appear to have been based on the printed Queen canon, although one or two are adaptations of scripts used on the then radio show.

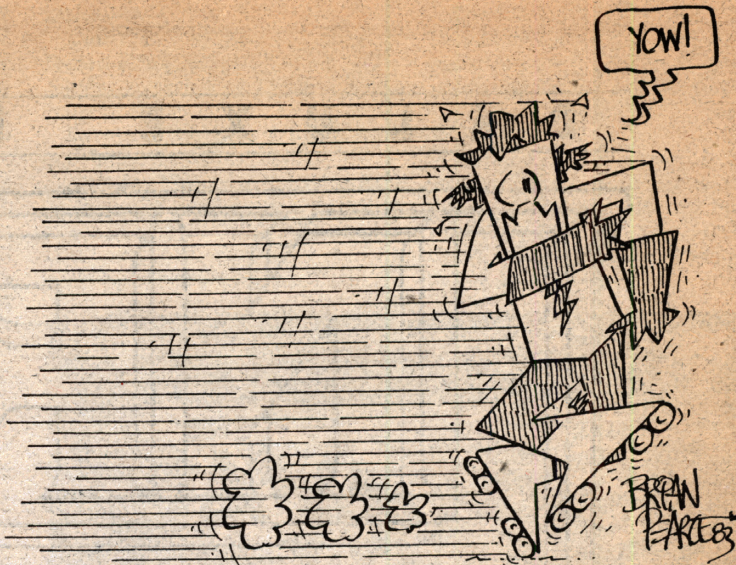
The late Frederic Dannay was not certain who did the comic-book scripts either. He was certain, when I asked him a few years ago, that he and Manfred Lee (who under the Ellery Queen penname began writing the Queen stories in 1929) didn't have anything to do with them, but beyond that he had no idea who did. The deal to adapt their detective was set up by their

agent and Dannay and Lee did have the right to check over and approve all the material used in *Crackajack*.

The magazine finally got around to introducing a costumed crimefighter in its June 1940 issue. He was a mysterious nighttime nemesis known as *The Owl* and, in his first appearance, he came off like a roadshow Shadow. He lurked a lot, cast his spooky shadow across the path of fleeing crooks and issued chuckling warnings like, "This is The OWL, Carver... and I promise you will NOT see the dawn... Ha ha ha." (It is an unbreakable rule of dramatic writing that nobody can laugh in print without sounding like an idiot. The Owl should've known better.)

The artist on this less-than-auspicious debut was one Bill Baltz, who'd been drawing *X32*.

With the next issue *The Owl* got a new costume and a new cartoonist. He went from cloak and floppy-eared sack over his head to purple tights, tunic cape, and owl-like face mask. And from Baltz to Frank Thomas. Thomas, who worked in both the big-foot and the adventure camps and would end his days ghosting the *Ferd'nand* newspaper strip, had been languishing over at the Centaur line of comics. There he'd produced such non-winners as *Chuck Hardy*, *Dr. Hypno* and *Solarman*. With *The Owl* he came



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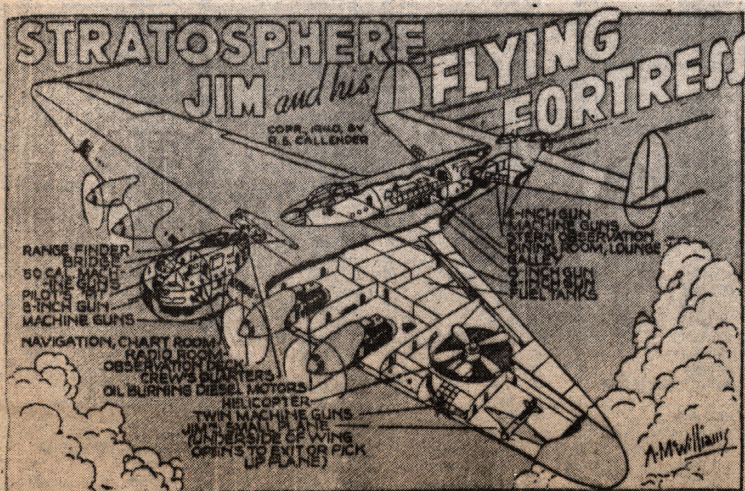
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The "Ole" responsible for this strip was *Crackajack* editor Oskar Lebeck, who later turned it over to Win Smith, the earliest artist on the *Mickey Mouse* newspaper strip.



Alden McWilliams exercised his penchant for drawing aircraft with this strip, which featured the diagram of the super plane in nearly every splash panel.

fairly close to having a hit. Within six months, Thomas' nocturnal avenger was appearing on the cover of *Crackajack*, where he'd stay for every issue except the final one.

Thomas, it must be admitted, didn't draw costumed hero strips the way Jack Kirby, Mort Meskin, or Lou Fine did. His figure work was much more cartoony and his perspectives, while often ambitious, would sometimes be a shade off. Yet he brought an enthusiasm and a sense of fun to the feature that

made The Owl stand out from many of the other second-string longjohn characters.

Nobody was quite sure what The Owl did in civilian life. Sometimes we were told, "Seemingly indifferent to his duties by day, Detective Nick Terry is the despair of his fellow police officers." At others a caption would enthusiastically proclaim, "Nick Terry, private investigator by day, The OWL by night — scourge of the forces of evil and darkness, defender of right, avenger of wrongs!!"

When Terry was in his Owl phase, it was perfectly clear what he did. He went after a series of bizarre and colorful master criminals. Folks like a hooded saboteur named Thor, a beast-masked emperor of crime known as The Pantherman and a family of crazed killers and terrorists called the Mad Madespos. Ma Madespo ran the mob, which consisted of several of her mean-minded and criminally insane sons and a rather gentle gorilla who wore slacks, a sport-coat, and a polka-dot bowtie. By the time this encounter, which stretched over several issues, was concluded, The Owl and the dapper gorilla had become chums.

One of the things that made The Owl stand out from many of his contemporaries was his choice of crimefighting companion. Nixing boy wonders and chauffeurs, he teamed up with a pretty blonde lady named Belle. In everyday life she was Nick Terry's fiancée and a first-rate newspaper reporter. Well, first rate, yet it took her several issues to tumble to the fact Terry was also The Owl.

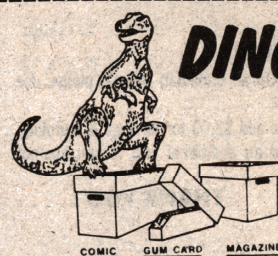
After the collapse of *Crackajack*, The Owl set up shop in *Popular*. Although he held on there for 14 issues, the move had an adverse effect on him. His cases became more whimsical, were soon taking up fewer pages, and could be found somewhere toward the back of the book. In these last escapades, surrounded mostly by newspaper reprints, The Owl was no longer a star.

Although *Crackajack* added more new features now and then, nothing to match The Owl came along. The most interesting, sur-

prisingly, had the undynamic title of *Bob and Bill, the Scout Twins*. Right from the start these lookalike Boy Scouts engaged in the kind of activities you didn't get merit badges for. While on a hike, they wander into a cave and fall into a hole that deposits them at the center of the Earth. As a later caption put it, "there they found themselves in a strange world where everything was huge. They have had many narrow escapes from

giant men and creatures." Of the three artists who illustrated the strip, the best by far was one-time pulp illustrator Ralph Carlson.

The magazine breathed its last with issue #43 (January 1942). *Terry and the Pirates* reprints, eight pages of them, were added for the last go-round and a blown-up Caniff panel served as the cover. At least one cliffhanger caption told readers to watch for the February issue.



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Just a song at twilight: If i hear one more popular song in which the object of the singer's affection is referred to as "special," i think i'll barf. If i hear one more country-western song in which the object of the singer's affection is referred to as "a very special lady," i think i'll rip said singer's entrails out. And yes, if i read one more damn comic book in which the slimy, hypocritical author refers to any man, woman, or child as "a very special person," i think i will write a raving, ranting, no-holds barred column about it.

Like right now.

What is the bit with all of this "special" and "very special" claptrap? It started in the late 1970s, as i recall, and to the best of my knowledge it was part of the vocabulary of what is euphemistically known as the "human potential movement." It started out with all kinds of weird, self-hypnosis jive like, "You're very special, and you deserve the best;" this to be intoned while looking in the mirror and praying for a raise or a good roll in the hay or whatever it was one was most ardently in need of.

"You're unique. You're you." Oh Jesus Christ, they even put it on greeting cards. The tautological implications alone are enough to sink my brain, but people just soaked it up like sponges. They NEEDED to know that they were, indeed, themselves. They also needed to know that they were "okay." That is to say, they needed to know they were not the hopelessly flawed examples of non-individualized lock-step conformity they suspected in their hearts they might be.

This "caringandsharing-speak" as Steve Gerber calls it, rapidly spread from the pages of supermarket check-out line pop psych tomes and into the hearts and minds of millions. When the McDonald's hamburger chain informs you that "you deserve a break today," they are not simply asking you to eat one of their vapid patties of ground beef — they are HELPING you COPE with an unkind industrial society which is grinding you down (like so much raw beef, one is tempted to add) and molding you into patties. "You're someone special" and "have it YOUR way," and "you're YOU" are the passwords of a society so dehumanizing that its members must be constantly reminded that they are (a) alive, (b) people, (c) capable of individual thought.

As i write this, an ad comes on the radio for some gambling resort in Nevada. The male speaker announces, in tones of loving warmth, "Come to Las Vegas, where YOU are the CENTER OF ATTENTION." How nice for you. You're someone special.

In my cupboard there is a box of Girl Scout Cookies. On this box is the picture of a Girl Scout.



BY CATHERINE YRONWODE

This is FIT TO PRINT no. 109, a "very special" issue, with logo by "Laird." Thanks, No-First-Name Laird. Send your comments, items to review, kind-hearted attitudes and potentials for growth to CATHERINE YRONWODE, P.O. Box 199, GUERNEVILLE, CALIFORNIA 95446.

She is smiling. A dialogue line informs us that she is saying "I'm someone special."

Really, I kid you not.

In fact, there is a different Girl Scout on each type of cookie box. The Girl Scouts are of carefully selected diverse ethnic stock. And each one of them, so help me, is saying "I'm someone special."

It's enough to make one resign from the human race.

After "special" got really rolling, it started cropping up in the strangest places. When *The National Enquirer* wants to tear-jerk you into adopting a spastic mentally retarded orphan who is not even capable of rudimentary speech and who cannot be placed with a family because he is a hopeless case, they tell you he is "a very special little boy, needing your love." And of COURSE you'll want to adopt him, because you too are, if you've been listening to the hype, "someone special." All "special" people should stick together, no?

What amazes me is that very few people recognize that the same "special" used as a code-word for "having a severe learning disability" is the one they cuddle up to when they get the inevitable birthday card that informs them of their own "special"-ness. From the implied "unique" to the universally "special" is such a small step, most people don't even stumble over it. After a while they can even stand there and applaud when a speaker gets up on a podium and tells two thousand of them that "we are here to celebrate our uniqueness."

"Celebrate." That's another one.

It is not popular these days to love someone. Instead of proclaiming, "I love him," they agree to say, with a certain air of sanctimonious distance, "Yes, i think he's a very special person." That means that they are sensitive to his "uniqueness," but it also doesn't commit them to anything in particular. "Love" is a high definition word. It sticks out. "Special" can mean as little as a hamburger if you want it to.

Speaking of "commitment," have you noticed how this verb's

usage has changed lately? Instead of saying, "I can't commit myself to a relationship," a character will say, "I can't commit to a relationship." WHAT he is committing is never mentioned. (If you think this has nothing to do with comic books, check out some of Marv Wolfman's dialogue for Superman. Supes can't "commit." Not only can't he commit HIMSELF, he can't commit, period.) It is all too easy to say that those who commit that sin of language should be themselves committed, so i'll refrain and just note that this sort of newspeak is not appropriate lingo for a self-respecting superhero. It's one thing to find this sort of insipid banality in a profile on some starlet in the *Enquirer* ("He's a very special person but right now i just can't commit to marriage"), but it's something else again to have SUPERMAN mouthing such verbal patty melts in the comic books i hope to add to my permanent collection.

Why is "special" not enough, bad as it is? Why is there the compulsion to accompany it with the drippy mayo of "very"? And why, most of all, do c&w song-writers use this adjectival combo in the service of the terrible noun "lady"?

As a friend of mine says, "Those guys who sing, 'she's a Layydee,' are probably the same guys who used to sing, 'she's my Woe-mann,' only now they're trying to act tender." Heaven help us all, there's even one song which declares that, "She's a Woe-mann, she's my Lay-dee, she's a very special person to me ..."

And brother, you can't get much lower than that. That just about knocks it in the head and kills it.

While we're ranting: The subject of language misuse and the spelling mistakes seemingly endemic to comics fandom has been around the block several times lately, but i'd like to throw my two cents into the kitty. Don and Maggie have rightly diagnosed the misspelling of "villain" (as "villian") to be a characteristic of comic book letterhacks and hopeful amateur scripters. I agree. But much,

much more prevalent than this is the confusion of "your" and "you're" or the confusion of "its" and "it's."

Your is used when somethings belongs to you. Your nose. Your mint copy of *Action* no. 1. "You're" means you are. You're going to pick your nose. You're going to bend the spine on your mint copy of *Action* no. 1 if you're not careful where you put your thumbs.

There's no reason to complicate matters by explaining terms like pronouns, verbs, adjectives and the like in this case. I think if fans knew about those things, they wouldn't make this mistake. Just remember that "your" means you own it and "you're" means you are.

"Its" means that whatever is described belongs to or is owned by it. The dog's nose is its own nose, not your nose. Its nose is its own. "It's" means it is. It's a mint copy of *Action* no. 1 until you bend its spine back. It's too bad you bent its spine. It's only a fine copy now.

Again, no need to speak in terms of pronouns, possessive or otherwise, nor to explain contractions in verb forms. Just remember that "its" belongs to it and "it's" means it is.

If i had a quarter for every time i saw these words misused in CBG ads, in the submissions sent to Eclipse Comics by aspiring writers, or in the letters of comment addressed to this column and the various Eclipse lettercols, i could retire to Florida and live with the Flamingos.

I'm not bringing all of this up to be snippy. The bald truth is that no writers submitting plots, scripts or series outlines to Eclipse will be even CONSIDERED unless they can handle the rudimentary task of keeping these above four words in proper usage. Artist-writers are allowed much more leeway, because they are usually not upset at being edited for grammar, but writers cannot be taken in tow by a publisher if they must be constantly watched over for errors of this sort. The best plot in the world will not convince me a person has what it takes to be an author if said person sends in a submission beginning like so:

"Its the far future. Your travelling along on a routine rocket mission when suddenly a cosmic storm rears its ugly head. You're auxillary boosters are torn off the upper deck and your trying to repair the damage when something happens which changes you're life forever!"

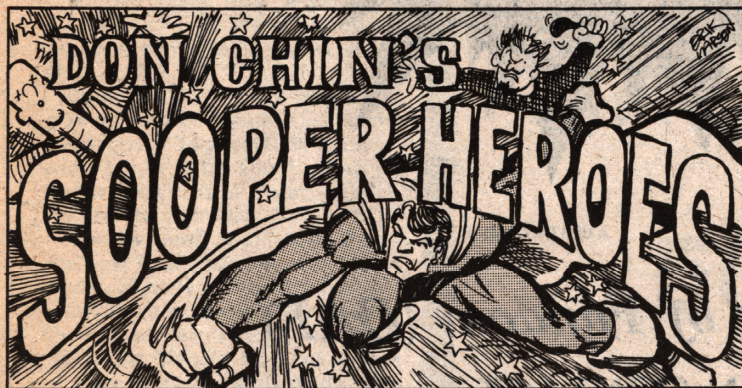
Pal, you may be someone very special, and you may deserve a break today, but this editor ain't giving it to you. Not on you're life.

Comic book dreamscape: Yours truly had a comic book dream last night, thus proving that writing about them doesn't make them go away.

I am reading a 1950s-vintage giveaway comic, printed in like the Barks kite giveaway. It deals with fire prevention in Southern California. Little tips on how to cut down the fire hazard during the dry summer season are shown, including planting trees around the house and watering them regularly, getting rid of oily rags in the garage, and making sure that barbecues are completely extinguished after use. It's all very Southern California in the 1950s stuff, for sure. The kicker comes on page three when an alternative method of fire prevention is given. Under a nice picture of Johnson's Beach Resort in Guerneville (that's where i live, folks, in case you don't read the indicia), it says, "Residents of Santa Ana can consider closing their houses during the summer months and moving to the lovely Russian River Resort Area in Northern California." This surprises me so much that i look up and try to show it to Dean or Althaea, but just then...

Althaea shows me the comic SHE has been reading. It's a tabloid, like the early *Jumbo Comics*, but coverless. On the first page is a large splash picture of Roy Rogers on Trigger. Trigger is bucking, head down and nostrils flared. Both Trigger and Roy are coloured in a vivid shade of 50% blue, otherwise known as a "knockout blue." At first i think this is a stupid colourist's laziness, or even an error, but then i notice the title of the feature. It's BLUE ROY!!!!

Under the weather: Actually, the weather is fine, but i'm not so. I hate to be the kind of person who parades my physical state around in public, but heck, if Stan Lee could do it (remember the time he wrote a Stan's Soapbox about his flu?), then who am i to fly in the face of tradition? Goodnight, folks. It may be four in the afternoon now, but i'm pulling the blankets over my head and hibernating until the bugs leave my nose, throat and sinus passages for parts unknown and better suited to their temperaments.



If you're a comic book collector, living in a relatively small city as i do can have its good points and bad points.

One bad point is that there is only one new comics shop in the entire county, and a good point is that one can usually return from a big-city comic-book convention, find out what current books are really good investments, and then expect those books on the newsstands in your

town three months later. This offers a collector the opportunity to hoard "hot" comics which nobody else in your community would even suspect are worth anything.

Let me give you an example: After attending the San Diego Convention this summer, the word was out that *Thor* #337, Walt Simonson's first new issue, was becoming a rare collector's item. Not a single copy was to be

found in the whole convention center at newsstand price, even though it was supposed to be out that month! I returned to my home town of Eureka (about 300 miles north of where Cat Yronwode lives) and told my collecting buddy Steve that *Thor* had the signs of becoming another *Daredevil* #158 or *X-Men* #94. Steve and I waited about two months and then went on a comic book hunt for issues #337 and #338, investigating every supermarket and liquor store within 20 miles of where we lived.

Supermarkets are strange places to go collecting comics. I once went to a small 24-hour convenience store in Laytonville (no, it wasn't named after Bob), an even smaller town that makes Eureka seem like New York City in comparison. (I mean, Laytonville is so cut off from the rest of the world that they're still selling Ford's 1979 line of cars.)

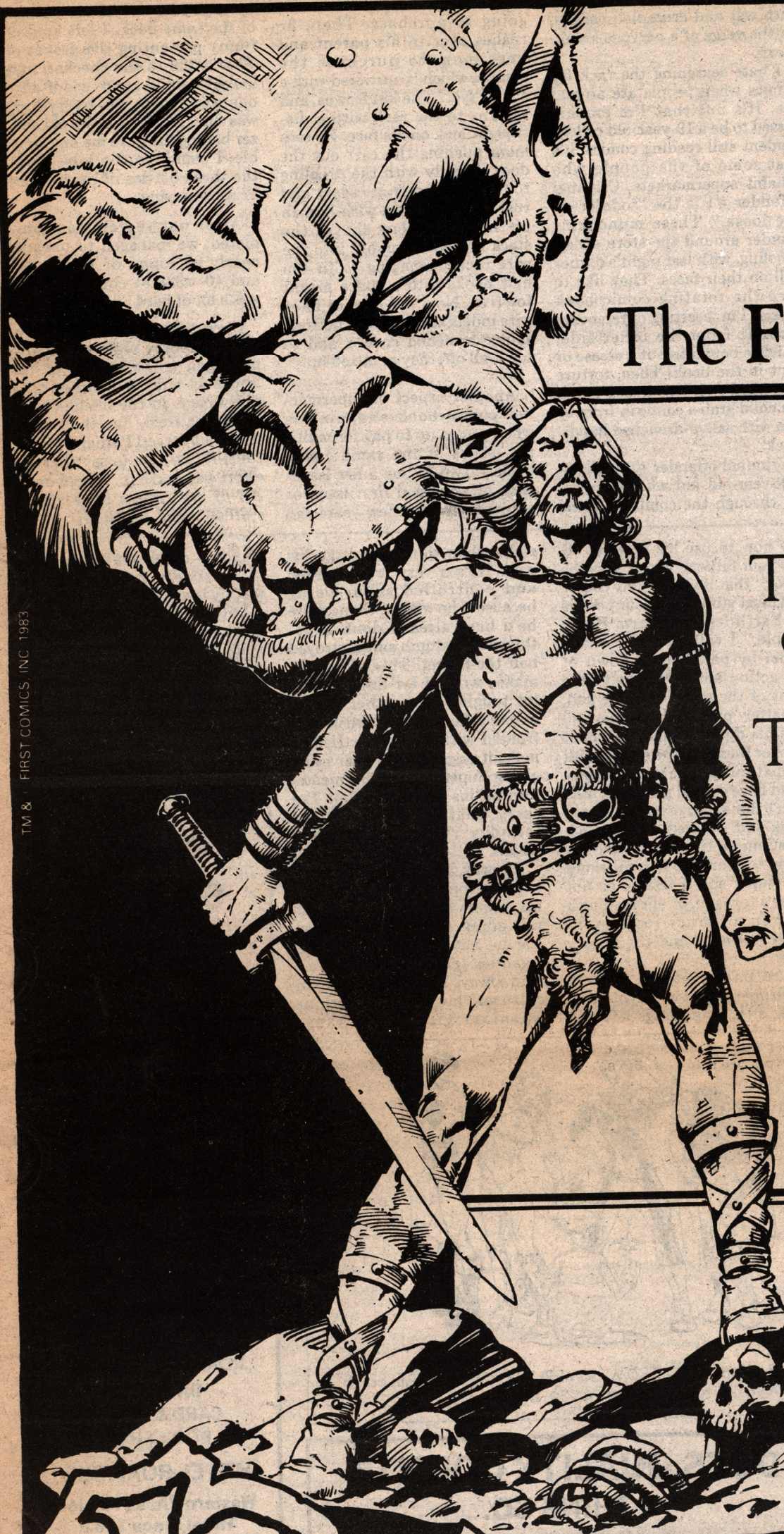
Anyway, this store had *Machine Man* #14 on sale, and while going through the rack, I managed to uncover a faded copy of *Machine Man* #1, too. When you can find a rack full of comics with at least five different cover prices on them, you know that there just isn't very much care taken in making sure that your selection is updated! (I would bet that if a copy of last years *Buyer's Guide* was mailed to a Laytonville comics fan, the contents would be considered as being recent news.)

Men that are embarrassed to be seen browsing through comics in public are fun to watch. These men, usually in their late twenties-early thirties, react almost the same as if an attractive woman were to see them reading an issue of *Hustler* at the newsstand.

These men keep a sharp eye out for ladies, friends, and grocery store personnel. When one

appears, the man will move quickly away from the comic book section and pick up a copy of whatever is a publication for "mature" readers, like *Time* or *Newsweek*. Once the coast is clear again, he'll move back to the rack and thumb through a comic, and nine out of ten times, I'll bet you the person will purchase an issue of *Conan*!

If comic book collectors have one human enemy, it has to be the grocery store cashier. Grocery store cashiers have absolutely no respect for comics. They like to grasp your comics, fold them into a tight tube-shape, and then attempt to shove the books into a bag that a roll of Lifesavers would have a hard time fitting into. To avoid this, grab your comics after the cashier has finished pricing them, and hold them dearly to your chest as she rings up the amount on the register. If (s)he asks you if you'd like a bag and extends



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"Here's yer comics, Sonny!"

her/his hand for the comics, run! (Remember, in comic book collecting, the golden rule is: *Condition first, courtesy second!*)

Grocery store and liquor store cashiers also are known to take comics from you and then lay them on the counter, which is

usually wet from the previous customer's fresh vegetables or dripping six-pack of Budweiser. Many times have I left a store with wet and crumpled comics, on the verge of a nervous breakdown.

I hate searching the rack for comics when people are around me. It's not that I'm embarrassed to be a 19-year-old college student still reading comics, it's just some of the people who inhabit supermarkets. Criminal offender #1 is the "toddler on the loose." These munchkins wander around the store aisles, drooling, with last night's dinner still on their faces. They like to turn the rotating comic book rack as I'm inserting or removing a comic from the other side, which is bound to put a crease or dent in the book. Then, torture is applied to my soul as I watch the child grab a comic in front of him with saliva-drenched hands. Yuck!

Criminal offender #2 is the 8-or-9-year-old kid who is browsing through the comics while he

waits for his mother or father to go through the check-out stand. He accumulates a hefty stack of books, which it appears that he's going to purchase. Then, he rushes over to his parent and begs mom to purchase the comics, which is answered with a strict "No!" The kid frowns, and returns to the rack with a distraught look on his face. He sees mom pushing the cart out the door (usually with the drooling toddler in the front seat) and rushes to catch up with her. In his haste, the boy shoves the stack of books harshly into the wire rack, managing to fit ten new books into a space meant for five. Now the comics have wire indentations on the bottom, saliva-drenched covers, and to top it all off, they're mixed up!

Another aspect of supermarket comic-book shopping is when you go up to pay for multiple issues of the same comic book. I used to buy a few issues each of any good first issue or anniversary ish a few years ago

before I found out about distributors. A lot of people will give you strange looks if you just go up to pay for two or more issues of the same book. I felt kind of funny presenting five issues of *Thor* #338 to the checker, and looked behind me to see if anyone was eyeing me. Everything was fine. I figured if the old geezer behind me gave me any trouble, I could crack a joke about the three bottles of prune juice he was carrying.

After our search was completed, we managed to unearth nearly 20 copies of *Thor* #337 and 40 #338 at cover price. It was a lot of hard work, though.

Steve told me the horror story of the grocery store clerk who managed to twist one of his issues in such a manner that every page on the inside of the book was torn, but the covers remained intact! Perhaps by this time, I'll be able to say that our effort was worth it... hold on — *All of my copies have sticky stuff on them! AAARGH!*

Thought Warps: Stuporman?

By J.B. Clark

Marv Wolfman.

I've been a fan of yours ever since "The House That Haunted Batman," the story you wrote with Len Wein back in *Detective Comics* #408. I loved your *Tomb of Dracula* and *The New Teen Titans* just keeps getting better and better.

Say, how did you know there was going to be a "but" after all that? Well, it doesn't matter.

But... I'm afraid that you don't understand the character of Superman. I refer to your comments in *Comics Interview* #3, page 30, column one. To quote: "... Superman has not had to develop his brain all that much... he doesn't think first with his mind, he thinks with his fist..." Really, Marv, that's a little ridiculous.

It is because of his awesome powers that Superman *must* think first. Ma and Pa Kent did not teach Superboy to punch first and then think about it; they taught him that one impulsive action on his part in a crisis could kill — that he, Superboy, had been gifted with powers that, if used incorrectly, could destroy just about anything. Superboy had to learn how to control these powers and use them wisely not only in the general sense of using them, but in *each specific instance*; he had to train himself to know when to

use which power.

For instance, if someone shoots at Superman in a crowded street, he knows that it's better to melt the bullets in flight with his heat vision rather than being macho and letting them ricochet off his chest and perhaps injure a bystander or two.

Sometimes it may appear that Superman does not think in a crisis but merely wades into the fray. The truth, however, is that the thought processes involved with the use of his powers are instinctive because of the strict training he received as Superboy to *always* be thinking, to always be aware of the consequences of his actions. How many times have we seen someone else gain his powers and perform superfeats that endanger other because that person didn't think while using them? How many times has Superman been without his powers and been forced to think his way out of a given situation? How many times do I have to say "how many times" before you see my point?

Answer... none. That's because of *Adventure Comics* #240; "The Super-Teacher from Krypton" (reprinted in *DC Superstars* #12, February 1977). In that story, a robot, built by Jor-el, finally arrives on earth after drifting in space for X number of years to teach Super-

boy how to use his powers. "It was your father's wish," says the robot, "that if you fail my course you must stop using your powers on Earth lest you harm Earth people." I will dispense with a panel-by-panel breakdown of the action and get right to the meat of the matter. In the end, Superboy passes, "with honors," gets his diploma, and the robot teacher flies off. The story is full of instances where Superboy could have caused problems if he didn't think, but of course he did think and avoided all the trick questions on the final — like not flying too fast around an island in a super-speed test so as not cause a tornado, or not reading a book in a library too long to avoid setting it and the library afire.

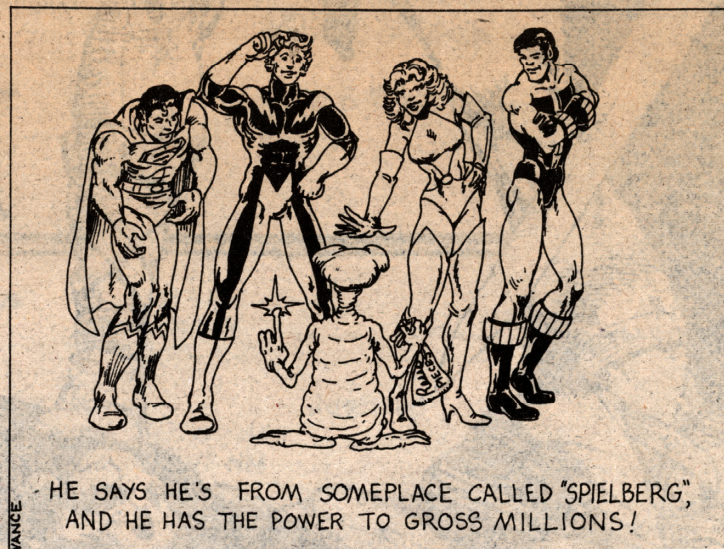
The point, Marv, is that Superman is not a Kryptonian Hulk, smashing things left and

right when things don't go his way. He's a very level-headed and controlled super-being because if he wasn't, chances are he'd have already done something really dumb and destroyed half the planet. This, of course, makes writing for Superman a lot tougher than other superheroes. Many writers, when confronted with this, have tried to make it easier for themselves by giving Superman certain mental limitations and flaws, but I'm sorry; that doesn't wash the laundry... whatever that means.

Anyway, Superman has been trained from birth in the use of his powers and mind, and he is not going to fall apart when Vandal Savage taunts him with legalities (point in fact; Superman always studies up on alien cultures' laws and traditions whenever visiting a strange

planet — check out *Action* #273 — so surely he is aware of earthly laws).

Let's not mess with Superman's mind, OK? If you want to write for The Man, think like him; pretend you're The Man of Steel, don't pretend that he's you. If you like, you can be Clark Kent. It's easy; I've been Clark for years...



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83 F/VF7.00	1 VF55.00
115 M1.00	1 F35.00
PHANTOM STRANGER (1952)	SUPERMAN FAMILY
1 VG/F (Scarce)85.00	189 F/VF, 192 F/VF, 193 F/VF, 197 F/VF @1.00
2 VG/F (Scarce)55.00	200 M, 209 M @1.50
NEW GODS	SUPERMAN'S PAL JIMMY OLSEN
11 F/VF1.00	3 F60.00
OUR FIGHTING FORCES	152 VG, 161 F/VF @50.00
2 F/VF39.00	SUPER TEAM FAMILY
5 VF35.00	15 VF50.00
15 VG/F5.00	SECRET SOCIETY OF SUPER VILLAINS
PLOP	10 VF50.00
5 F/VF (Wrightson)1.00	SWAMP THING (1972)
REAL SCREEN COMICS	(Wrightson art)
9 VF26.00	1 VF8.00
REX THE WONDER DOG	3 VF, 5 NM @3.00
1 G+ (Scarce, Toth)46.00	3 M5.00
8 F15.00	4 M, 6 M, 7 M, 8 M, 9 M, 10 M @4.00
18 F/VF15.00	TALES OF THE UNEXPECTED
18 VG/F, 20 VG/F @10.00	1 (no covers, nice condition)15.00
19 G4.00	7 F/VF20.00
21 F/VF9.00	TEEN TITANS (1966)
23 F7.00	1 VG12.00
RICHARD DRAGON, KUNG FU FIGHTER	42 F1.00
14 VF50.00	NEW TEEN TITANS
ROBIN HOOD TALES	1 M20.00
8 F10.00	1 VF14.00
SEA DEVILS	2 M12.00
1 F/VF16.00	3 M9.00
RUDOLPH THE RED NOSED REINDEER	7 M, 8 M, 9 M @6.00
1950 VG7.00	
1951 VG+6.00	
1959 VG4.00	
SAGA OF SWAMP THING	
2 NM1.00	
SANDMAN	
1 M, 4 M, 5 M @1.00	
SECRETS OF THE LEGION OF SUPER HEROES	
1 M1.50	

SENSATION	
14 VG +	50.00
42 VG, 47 VG @	18.00
49 F, 50 F @	25.00
57 VF/NM	35.00
59 VG, 64 VG +, 65 VG + @	16.00
102 VF	35.00
106 F/VF	27.00
SENSATION MYSTERY	
111 F, 113 F, 114 F, 115 F @	16.00
SGT. ROCK	
360 M	75
SHAZAM	
6 F/VF	50
SHOWCASE	
11 F/VF	75.00
14 VG/F	130.00
22 VG/F	145.00
27 NM	25.00
42 F/VF	5.00
43 VG	18.00
STAR SPANGLED	
23 F/VF	85.00
25 G/VG	40.00
36 VG +	24.00
68 VG	21.00
SPECTRE	
9 NM (Wrightson)	5.00
STRANGE ADVENTURES	
8 VF	55.00
29 F/VF	26.00
46 VG/F	12.00
97 VF	8.00
107 F/VF	6.00
125 F	3.00
206 VG/F (Adams)	6.00
SUPERBOY	
1 VG/F	450.00
14 G	32.00
30 F/VF	35.00
31 G/VG	15.00
43 VG/F, 46 VG/F	16.00
57 G +	7.00
84 NM	10.00
88 VG +, 118 F @	3.50
93 G/VG 100 G/VG @	4.00
189 G/VG, 194 G/VG @	40
247 M, 248 M, 250 M @	1.50
253 M, 255 M, 256 M @	1.00
NEW ADVENTURES OF SUPER BOY	
10 M, 12 M, 13 M, 15 M, 16 M, 19 M, 20 M, 21 M, 22 M, 23 M @	1.00
SUPER FRIENDS	
16 M, 17 M, 18 M, 20 M, 24 M, 25 M, 37 M, 39 M, 40 M, 44 M, 45 M, 46 M, 47 M @	1.00
SUPERMAN	
15 G +	75.00
27 VG	65.00
34 VG/F	60.00
37 F/VF	90.00
37 G/VG	35.00
39 F	70.00
41 VG	38.00
42 VG/F	45.00
44 F, 46 F @	55.00
48 (no covers, first and last page missing)	7.00
50 VG/F	45.00
55 F (used in Soti)	55.00
68 VF	68.00
85 VF	58.00
93 F +	40.00
95 G/VG	14.00
97 VG/F	21.00
99 F/VF	28.00
60 G/VG	28.00
64 VG	35.00
114 F/VF	18.00
115 G	8.00
116 VG/F	12.00
117 NM	30.00
128 G	5.00
131 VG	4.00
139 F +	10.00
140 F/VF	15.00
142 VF, 143 VF/NM @	12.00
261 VG/F, 264 VG, 265 VG, 266 VG/F, 267 VG/F, 270 VG/F, 336 VG/F @	50
293 VF, 304 VF, 329 VF @	75
330 M, 331 M, 332 M, 333 M, 334 M, 335 M, 337 M, 338 M, 339 M, 340 M, 341 M, 342 M, 345 M, 351 M, 352 M, 353 M, 357 M, 358 M, 359 M, 360 M, 361 M, 362 M, 363 M, 364 M, 365 M, 368 M, 370 M, 371 M, 372 M @	1.00
SUPERMAN ANNUAL	
1 VF	55.00
1 F	35.00
SUPERMAN FAMILY	
189 F/VF, 192 F/VF, 193 F/VF, 197 F/VF @	1.00
200 M, 209 M @	1.50
SUPERMAN'S PAL JIMMY OLSEN	
3 F	60.00
152 VG, 161 F/VF @	50
SUPER TEAM FAMILY	
15 VF	50
SECRET SOCIETY OF SUPER VILLAINS	
10 VF	50
SWAMP THING (1972)	
(Wrightson art)	
1 VF	8.00
3 VF, 5 NM @	3.00
3 M	5.00
4 M, 6 M, 7 M, 8 M, 9 M, 10 M @	4.00
TALES OF THE UNEXPECTED	
1 (no covers, nice condition)	15.00
7 F/VF	20.00
TEEN TITANS (1966)	
1 VG	12.00
42 F	1.00
NEW TEEN TITANS	
1 M	20.00
1 VF	14.00
2 M	12.00
3 M	9.00
7 M, 8 M, 9 M @	6.00

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3 VG 15.00
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3 VG/F (Williamson, Ayers) 18.00
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9 VG/F 9.00
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28 VG/F 3.00
JOURNEY INTO MYSTERY
26 G+ 6.00
38 G/VG 6.00
52 G/VG (Kirby cover, Sinnott centerfold out, Ditko, Kirby stories complete) 3.00
62 G+ (first Hulk) 12.00
58 G+ (Ditko cover) 4.00

JOURNEY INTO MYSTERY

73 F/VF 9.00
71 F, 72 F @ 7.50
64 VG/F, 70 VG/F, 72 VG/F @ 6.50
57 VG, 60 VG, 61 VG, 63 VG, 65 VG, 68 VG, 69 VG, 70 VG, 71 VG, 72 VG @ 5.50
61 G/VG, 65 G/VG, 66 G/VG @ 4.50
62 G, 64 G, 65 G, 73 G @ 3.50
74 NM, 80 NM @ 10.00
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2 G 6.00
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18 F (Everett cover, Ayers) 7.50
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36 VF (#1) (Heath) 85.00
36 VF (piece off top corner of back cover) 72.00
36 VG/F 42.00
36 VG 36.00
37 VF (#2, Everett cover & art, Colan) 63.00
38 VG+ (#3, Tuska, Berg) 22.00
38 G 12.00
5 F (Sekowsky) 15.00
5 G/VG 10.00
7 F (Wolverton, Heath, Maneely) 75.00
8 VF (Maneely cover & art, Heath) 22.00

8 VG/F 13.00
9 VG/F (Sinnott) 13.00
9 F 15.00
10 VG+ (Ayers) 12.00
10 VG 11.00
12 VG+ (Krigstein) 15.00
12 G 9.00
13 F (Everett cover) 9.00
13 F (piece off top corner of cover) 6.00
15 F/VF (Wolverton, Maneely) 90.00

16 VG+ (Maneely) 6.00
17 VG (Everett cover, Colan, Heath, piece off 1 inside page plus 1 page of advertising out) 3.00
20 F/VF (nice Don Perlin art, Evans, Heath, Colan) 10.50
21 VG+ (Sinnott, Rico) 4.50
22 F (Everett cover, Heath, Maneely) 6.00
24 VF (Sinnott, Ayers) 9.00
24 VG/F 5.00
24 G/VG 3.00
26 VG+ 4.50
27 F/VF (Check) 10.50
28 F/VF 7.50
29 F, 30 F, 32 F @ 6.00

29 VG/F 5.00
29 VG 4.00
31 F/VF, 32 F/VF @ 7.50
38 VG (Severin, Lawrence) 5.00
39 F (Lawrence, Sinnott, Colan) 6.00

39 G 2.50
42 F/VF (Powell, Shores) 7.50
42 F 6.00
46 VG 4.00
48 VF (Crandall, Morrow, Check, Everett & Severin cover) 24.00
48 G/VG 9.00
49 F (Maneely) 5.00
52 VF (Maneely cover, Ayers) 7.50
52 VG/F 4.50
52 VG 4.00
53 G/VG (Everett cover, Crandall, Powell) 9.00
54 F (Everett cover, Dorse, Torres, Powell) 10.50
56 VG+ (Severin cover, Everett, Dorse) 4.50
59 VG (Everett cover, Williamson, Crandall) 13.50

WORLD OF FANTASY

3 F (Check, Ayers, Roussos) 12.00
3 G+ 10.00
4 G/VG (Everett cover, Powell, centerfold out) 4.00
7 G (Everett cover, Morrow, Ayers) 5.00
8 VG+ (Morrow, Orlando, Fox, Berg) 10.00
10 F/VF, 15 VF @ 9.00
10 VG/F, 12 VG/F, 13 VG+ @ 7.00
11 F (Torres) 12.00
12 F/VF (Everett cover, Dorse) 9.00
13 VF (Everett cover, Dorse, Orlando, Lazarus) 9.00
14 F/VF (Maneely cover, Morrow, Orlando) 9.00
14 G/VG 5.00
15 G/VG (Kirby cover, Dorse) 5.00
16 VG+ (Williamson, Sinnott, Ditko, Kirby) 18.00
18 F/VF (Kirby cover & art, Sinnott, Ditko, Heck) 17.00
18 F 15.00
19 F/VF (Kirby cover, Ditko) 17.00
19 VG+ 12.00

AMAZING ADVENTURES

35 VG/F (Canadian) 5.00
TERRIFIC MYSTERY
34 F/VF (Canadian, Maneely cover. Not in guide. Reprints early Atlas Horror Comic) 5.00
SENSATIONAL ADVENTURES
49 F/VF (Canadian, not in guide. Reprints early Atlas Horror Comic) 5.00

STRANGE TALES

24 F 15.00
32 F 9.00
41 G (piece off corner of back cover) 4.00
48 G 5.00
61 F (Everett cover) 10.00
61 F/VF (Krigstein) 17.00
61 VG/F 13.00
62 VG 7.00
65 VG/F 6.00
79 NM 13.00
78 VF 11.00
77 F/VF 9.00
77 VG/F, 78 VG/F @ 7.00
79, 80 VG @ 6.00
76 G/VG, 79 G/VG @ 5.00
72 G+ 4.50
79 G 4.00
75 Fair/Good 3.00
84 VF, 90 VF @ 8.00
83 F/VF, 92 F/VF, 93 F/VF, 98 F/VF @ 7.00
92 F, 94 F, 99 F @ 6.00
88 VG/F, 92 VG/F, 94 VG/F, 100 VG/F @ 5.00
83 VG, 88 VG, 91 VG, 92 VG, 93 VG, 99 VG @ 4.50
84 G/VG, 89 G/VG, 95 G/VG @ 4.00
87 G+, 96 G+, 99 G+ @ 3.75
83 G, 98 G, 100 G @ 3.00
83 Fair/Good 2.00
90 G/VG (coupon out) 2.50

STRANGE TALES ANNUAL

1 G/VG (Ditko, Kirby, Heck) 18.00
AMAZING ADULT FANTASY
(Entire Comic by Ditko)
11 VF 27.00
9 F/VF 22.00
8 F, 13 F @ 18.00
9 VG/F, 10 VG/F, 12 VG/F, 13 VG/F, 14 VG/F @ 16.00
9 VG, 10 VG, 11 VG, 12 VG, 13 VG @ 13.50
7 G/VG, 11 G/VG, 13 G/VG @ 11.00
9 G+, 14 G+ 10.00

STRANGE STORIES OF SUSPENSE

5 VG/F (#1) (Maneely cover, Heath, Ayers) 14.00
7 VG/F (Severin cover, Everett) 9.00
7 G/VG 6.00
8 F/VF (Williamson, Powell) 20.00
8 F 17.00
9 F (Everett cover) 7.50
11 VG/F (Everett cover) 6.00
13 VG/F (Everett cover & art, Morrow, Colan) 6.00
16 VG (Powell, Fox) 9.00

TALES TO ASTONISH

(Ditko in all issues, most have Kirby covers & art. Also Don Heck art in most issues)
1 G/VG (Jack Davis) 66.00
3 VG/F (Sinnott) 30.00
3 VG 27.00
4 VG 18.00
4 G/VG 15.00

5 G/VG (Williamson) 22.00
7 VG (Ayers) 15.00
8 F/VF 27.00
8 VG+ 17.00
9 G 9.00
10 VG/F 18.00
11 F/VF, 17 F/VF, 19 F/VF @ 17.00
12 F, 14 F, 18 F @ 13.00
11 VG/F, 12 VG/F, 13 VG/F, 14 VG/F, 16 VG/F, 18 VG/F @ 11.00
11 VG, 12 VG, 13 VG, 18 VG, 19 VG @ 9.00
14 G/VG, 16 G/VG, 18 G/VG @ 7.00
16 G+, 17 G+ @ 6.00
18 G (coupon out, no art affected) 4.00
19 G (piece off top corner of cover) 4.00
20 G (1 page out) 2.00
26 NM, 31 NM @ 16.00
24 VF, 28 VF, 33 VF @ 13.50
25 F/VF, 29 F/VF, 30 F/VF, 31 F/VF, 34 F/VF @ 10.50
22 F, 26 F, 29 F, 30 F, 31 F @ 9.00
22 VG/F, 23 VG/F, 24 VG/F, 25 VG/F, 26 VG/F, 28 VG/F, 29 VG/F, 30 VG/F, 33 VG/F @ 7.50
23 VG, 24 VG, 25 VG, 28 VG, 29 VG, 30 VG, 32 VG, 32 VG, 34 VG @ 6.00
24 G/VG, 25 G/VG, 31 G/VG @ 4.50
21 G, 28 G, 32 G, 33 G @ 3.50
23 G (2 pages out) 1.50
29 VG (piece off back cover) 3.50
33 G (piece off corner of back cover) 2.50

AMAZING DETECTIVE CASES

11 G/VG 3.00
12 VF (Krigstein) 15.00
12 VG+ 10.50
13 VG+ (Maneely cover, Everett, Sinnott) 6.00
94 VG+ 35.00
95 F 21.00
97 VG+ (Sungirl story) 27.00
104 F/VF (Heath cover, Wolverton, Everett) 90.00
105 F (Heath cover, Sinnott, Kida, Colan) 21.00
100 F 21.00
103 VF 30.00
106 VF (Heath cover, Krigstein, two Everett stories) 36.00
107 VG (Krigstein, Colan) 18.00
108 VG/F (Maneely cover, Romita, two Everett stories) 10.00
110 F/VF (Shores) 13.50
110 VG/F, 112 VG/F @ 10.00
110 VG+ 9.00
111 VG/F (Everett cover, Maneely) 10.00
112 VF 18.00
112 F, 117 F, 120 F, 121 F @ 12.00
114 VG+ (Tuska, Mooney) 9.00
116 VG+ (Maneely cover, Sinnott) 9.00
117 F/VF (Everett cover, Gil Kane) 15.00
117 VG+, 119 VG/F, 120 VG/F, 124 VG/F @ 10.00
118 F (Heath, Colan, Dick Briefer) 12.00
119 NM (Heath) 21.00
119 VF, 124 VF @ 18.00
120 VF (Maneely cover, Colan, Jack Katz) 18.00
121 NM (Colan, Pakula) 21.00
123 VG+ (Ravielli) 10.00
126 VG+ (Wildely) 9.00
126 VF (Maneely, Wildely) 18.00
127 F/VF (Mort Drucker, Colan) 15.00
127 F 12.00
128 F/VF 15.00
128 VG/F 10.00
131 M (Everett, Colan, tiny piece off corner of cover) 16.00
130 VF (Heath cover, Lawrence) 18.00
131 F/VF 15.00
131 VG/F 10.50
136 VF (Powell, Ayers) 13.50
136 VG+ 9.00
137 F/VF (Powell) 12.00
137 F 10.00
137 VG 7.50
139 F (Ayers) 10.00
141 VF (Mort Drucker, Ayers) 13.50
144 VG+ (Williamson, Pakula, Sinnott) 15.00

MARVEL TALES

153 F/VF 12.00
148 VF (Everett cover & art) 9.00
150 VG+ (Everett cover, Pakula, Powell, Morrow, Drucker) 6.00
152 VG/F (Maneely cover, Wood, Pakula, Morrow) 10.00
155 F/VF (Everett cover & Art) 7.50
156 VG (Torres, Morrow, Pakula) 7.00
157 F/VF (Krigstein, Orlando) 18.00
ADVENTURES INTO WEIRD WORLDS
3 F (Maneely cover & art) 7.50
6 VF (Everett cover, Sinnott) 11.00
7 F/VF 9.00
7 VG/F 6.00
8 VG/F (Everett covers, Ayers) 6.00
11 F/VF (Everett cover, Maneely) 7.50
12 VG/F (Everett cover, Tuska) 6.00
13 VG (Everett cover, Rico) 4.50
14 F/VF 8.00
19 VG/F (Everett cover, Barry) 5.00
20 F/VF (Everett cover, Maneely) 7.50
20 VG/F, 21 VG/F @ 5.00
21 F/VF 7.00
21 F, 22 F @ 6.00

21 VG 4.50
24 VG/F 10.50
24 G+ (small piece off corner of cover) 6.00
25 F/VF (Maneely cover & art, Everett, Sinnott) 6.50
26 VG/F (Maneely cover, Ayers) 5.00
28 NM (Wildely) 9.00
28 F/VF 6.50
29 VF (Maneely cover) 7.50
29 F 6.00
29 VG/F 5.00
30 VG+ (Sinnott) 4.50

MYSTERY TALES

1 F/VF (Maneely, Colan) 36.00
1 VG/F 25.00
1 G (piece off back cover and corner of front cover) 10.00
2 VG+ 12.00
4 VG 7.50
4 G/VG 6.00
8 VG+, 9 VG/F @ 9.00
9 F (Everett cover, Maneely) 11.00
11 VG+, 15 VG+, 17 VG+ @ 6.00
14 F/VF (Everett cover, Maneely) 9.00
14 F 7.00
14 G/VG, 16 G/VG @ 4.00
16 F/VF 9.00
20 VG (Torres) 7.00
19 VG+, 21 VG/F @ 5.00
21 VG 4.00
25 VG+ (Ayers, Heck) 4.00
26 F/VF (Heath cover, Ayers) 6.00
26 G/VG 3.00
34 Fair/Good 2.00
39 VG (Krigstein) 9.00
39 VG/F 10.50
39 VF (very small piece off edge of cover) 15.00
42 F (Robinson) 6.00
42 VG/F 4.50
43 VG/F (Everett cover, Colan) 4.50
43 VG 3.50
52 VG+ (Severin cover, Ayers) 4.00
52 G/VG 3.00
54 G/VG (Crandall, Check) 6.00

WORLD OF SUSPENSE

3 VG/F (Williamson) 16.00
4 VG 6.00
4 G/VG 4.50
6 F (Everett cover, Berg, Powell, Roussos) 7.50
8 VG 6.00
8 G/VG 4.50
RINGO KID
1 F (Origin, Maneely cover and art, Sinnott) 15.00
1 G/VG 9.00
10 VG/F (Severin cover, Williamson) 15.00
111 VG+ (Everett cover, Maneely) 15.00
16 NM (Maneely cover, Wildely) 9.00
18 VF (Maneely cover & art, Wildely) 8.00
20 F (Maneely cover & art) 5.00
20 VG 3.00

OUTLAW KID

18 VG/F (Maneely cover, Williamson, Wildely) 12.00
18 VG 10.00
TWO GUN WESTERN (1957)
9 G/VG (Williamson, Ayers, Morrow) 12.00
10 VG (Severin cover, Heck, Crandall, Morrow) 9.00
WYATT EARP
12 G+ (Maneely cover, Williamson, Ayers) 9.00
20 VF (Maneely cover, Torres, Ayers) 8.00
20 VG+ 5.00
29 VF (Kirby cover, Ayers, Heck) 4.00

FRONTIER WESTERN

6 VG (Severin cover, Williamson, Ayers) 12.00
ARROWHEAD
2 F (Maneely cover, Sinnott) 9.00
QUICK TRIGGER WESTERN
16 F/VF (Severin cover, Kirby, Orlando) 10.00
16 F 8.00
WESTERN KID
14 F (Maneely cover, Romita) 4.50
17 VG/F (Severin cover, Romita) 4.00

WESTERN OUTLAWS

9 G (Maneely cover, Everett) 2.50
SPY CASES
17 G+ 3.00
KID COLT
33 VF 8.00
TEX MORGAN
1 G 6.00
MAN COMICS
22 VG+ (Everett cover and art, Krigstein) 9.00
KENT BLAKE OF THE SECRET SERVICE
1 VG/F 8.00
TALES OF JUSTICE
65 G/VG (Severin cover) 3.00

MARINES IN BATTLE

15 F 3.00
ADVENTURERS INTO TERROR
4 F 10.00
5 F (Colan, Rico, Heath, Wolverton panel on cover) 15.00
7 G/VG (Wolverton, Maneely) 37.00
8 F/VF (Sinnott) 9.00
10 VG+ (Maneely, Krigstein) 10.50
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4 color 275 VG55.00
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77 F2.50
77 VG/F, 78 VG/F (Barks covers) @2.50
67 VG/F, 69 VG/F @2.25
78 VG (Barks cover)2.25
67 VG, 69 VG @2.00
68 NM (Barks)18.00
68 VF14.00
68 F/VF12.00
68 VG7.50
71 NM/M (Barks)8.00
71 VF6.00
71 F/VF, 79 F/VF5.00
71 F, 79 F @4.00
71 VG/F3.50
71 G/VG2.50
78 VF (Barks cover)4.00
117 F/VF1.50
134 G/VG1.75
154 M (Barks, reprints #46)4.00
154 G/VG1.00
157 NM2.00
192 M (Barks)2.50
192 G5.00
205 M, 226 NM, 227 M, 228 M, 233 M @1.00
174 M (Barks, reprints 4c395)1.50
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229 VF1.50
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212 M (Barks)1.50
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96 VG (centerfold out)8.00
92 (no covers)4.00
98 VG/F (first Scrooge)40.00
98 VG30.00
98 G+22.00
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101 VF (name on cover)28.00
103 VF, 106 VF, 109 VF, 110 VF @32.00
106 F/VF, 102 F/VG, 109 F/VF @28.00
102 F, 106 F, 107 F, 108 F, 109 F @24.00
102 VG/F, 103 VG/F, 104 VG/F, 105 VG/F, 106 VG/F, 109 VG/F @18.00
106 VG, 109 VG, 101 VG, 102 VG @15.00
103 G/VG, 107 G/VG @13.00
118 NM, 115 NM, 122 NM, 123 NM @15.00
112 VF, 119 VF, 122 VF @12.00
120 F/VF, 121 F/VF, 123 F/VF @9.00
113 F, 115 F @8.00
116 VG/F, 118 VG/F @7.00
122 G/VG, 118 G/VG @5.00
113 VG, 120 VG @6.00
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143 VG/F, 142 VG/F, 145 VG/F, 147 VG/F, 146 VG/F, 148 VG/F, 150 VG/F @8.50
144 VG, 143 VG, 146 VG, 150 VG, 148 VG @7.00
141 G/VG, 149 G/VG, 150 G/VG @5.50
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151 F/VF, 152 F/VF, 156 F/VF, 157 F/VF, 165 F/VF, 166 F/VF, 161 F/VF, 170 F/VF, 169 F/VF @12.00
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151 VG/F, 157 VG/F, 158 VG/F, 159 VG/F, 160 VG/F, 168 VG/F, 169 VG/F @8.00
151 VG, 155 VG, 156 VG, 160 VG, 162 VG, 168 VG, 169 VG @7.00
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157 VG/F (last 2 pages out)3.00
198 NM15.00
180 VF, 187 VF, 185 VF, 191 VF, 193 VF, 186 VF @12.00
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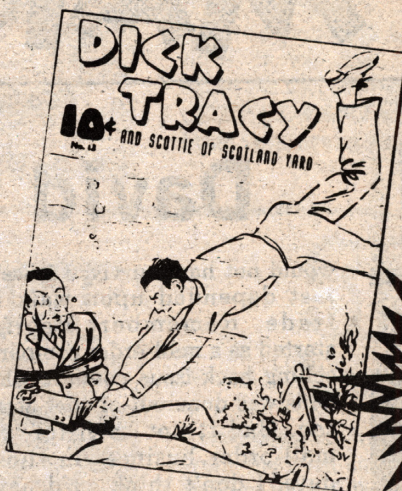
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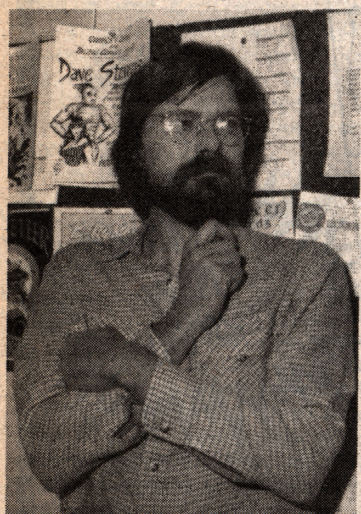
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Photos by Shel Dorf



David Scroggy

would not have survived if we'd just depended upon walk-in trade. Remember, Pacific started as a mail-order company selling back-issue comic books. This was done out of that store too. Had it not been for the mail-order business in those days, I don't think we'd have made it! But the store did well. I can remember some weekends, Saturdays, when there would be more customers than would fit in the store. They'd have to wait in line to get in.

This was happening all over the country. There were little comic book stores opening up and each thought they were the only one. Years later, with the sales of *Dazzler* #1, the first direct comic book, they woke up and realized there was much more of a market out there than anyone thought.

Shel: What were your duties at that Pacific store?

David: I was the manager. Most of the help was high school kids, part time help. Some of those kids aren't kids any more and are still with the company.

My duties were to open and close each day, record all the money taken in, break down the various types of sales (such as back issues, new material, taxable items, etc.) and supervise the mail-order business. I did some of the bookwork and was also responsible for buying new comics. I learned to speculate with regards to the mail order.

This was when we first started looking into buying direct from the publishers. As our sales picked up and we anticipated our needs, the local distributor could no longer give us the quantity of comics we needed. Besides, they treated comics like nuisance business. They weren't really interested in them. It was hard to get good service from them.

Shel: How did you solve this problem of not being able to buy all the new comics you needed?

David: We went to Phil Seuling, who was starting his pio-

neering efforts in direct sales distribution. As we grew, we got into a position to buy direct from the publisher. We finally arranged for Marvel Comics to treat us as a direct account. DC took a little longer. They didn't come around for another couple of years. Ultimately, we became a direct account with DC too.

At this point we had four stores in the San Diego area and we were wholesaling to competing stores. There were other comic book stores in the county who had the same problems of getting enough books. This was how we got into the wholesale end of the business, supplying five or six stores and making a little profit.

Shel: Were there many problems?

David: The retail business was filled with many problems, especially when you have multiple stores. Mail-order business was always successful, however.

Shel: Dave, what's your background?

David: I grew up in Akron, Ohio... went to school in Kent, Ohio.

Shel: Kent State?

David: Yeah! It's funny, I was going to school there at the same time as two other people who are involved in comics, although at that time I didn't know either one. They were Marshall Rogers and Jeff Gelb [long-time fanzine publisher].

Shel: Was there comic fan activity at Kent State?

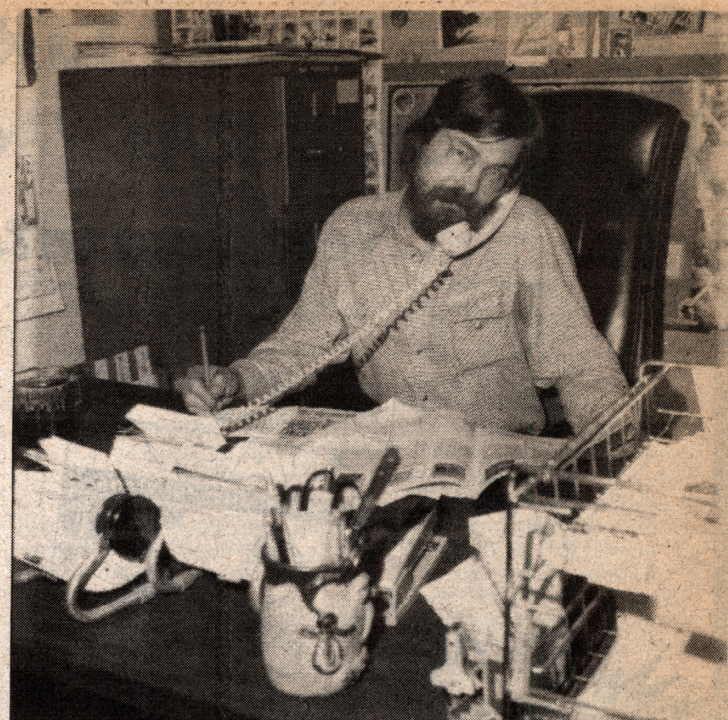
David: On, absolutely not. That's how I became friends with Jon Hartz (now manager of Pacific's Distribution division). In Akron, Jon and I were both big comic fans. There were no stores then and few people we knew were into comics. Jon and I came to San Diego together about 8½ years ago and both got into comics on different parallel roads to the same place. While I was managing the Pacific Comics store, Jon was managing the Comic Kingdom store, our biggest competitor. Later, as Pacific continued to expand, Jon came to work for us.

Shel: I met the two of you soon after you arrived in San Diego.

David: Yeah, I'll never forget it. We were prowling through Mrs. Lanning's used bookstore, a legendary haunt in downtown San Diego. We saw the flier for the San Diego Comic-Con. My goodness! Here to appear in person were people we'd only read about; Jack Kirby, Jim Starlin, Howard Chaykin, etc. We had perceived the convention as being some big organization. I wrote a letter to you and Richard Butner asking if there was something we could do to get in free. You invited us to a planning meeting.

Shel: We still have that letter in our archives. It was a lucky time for us, because you and Jon eventually worked your way to be Comic-Con program directors for three of the con's finest years.

David: That was valuable experience and fun, too! That's what got me into the comic book



David Scroggy in his most familiar pose.

business. All the contacts and friendships I've made among the professionals at various cons, working with them as program director, really helped me now that we've gotten into publishing too. The only reason I left the con committee was that my job at Pacific Comics became too demanding.

Shel: So here you are an executive in a young publishing and distribution company and it's because you were a comic fan. Do you think this is a new direction we are all moving in?

David: Yes, but I really think that being a comic fan isn't enough to make it whether you're a retailer, wholesaler or anything. Personally, my direction is moving rapidly into the publication part of Pacific. In terms of publishing, being a comic fan is helpful because the marketplace has gotten more sophisticated and you can't just slap them together as in the old days.

Shel: Many long-time comic fans now run comic book stores. Is this working out well on the whole?

David: Well, I really think the direct-sales businesses need an awakening to sound business practices. Maybe it would be better if some of them just stayed fans instead of trying to run a comic-book shop.

Shel: Burne Hogarth said he thinks the new comic companies are not going to last because they're making the same mistakes the old companies made. They are not presenting good story material. Do you agree?

David: Well, there's always Sturgeon's Law to contend with! You know, "90% of everything is crud." I'm not saying 90% of comics are crud, but certainly a lot of them are! You'll find that problem categorically with any art form: Films, plays, television, whatever. In our own case Pacific Comics is bringing in people like Bruce Jones, and

April Campbell and we give them a free hand to do truly thought-provoking material.

I don't think I've seen too many strong comic characters emerge from the direct-sales market, but I do believe the new publishers are going to make it. The contracts with writers and artists are better and more lucrative, so top talent is being attracted. Giving creators ownership of their characters motivates them to create their best work.

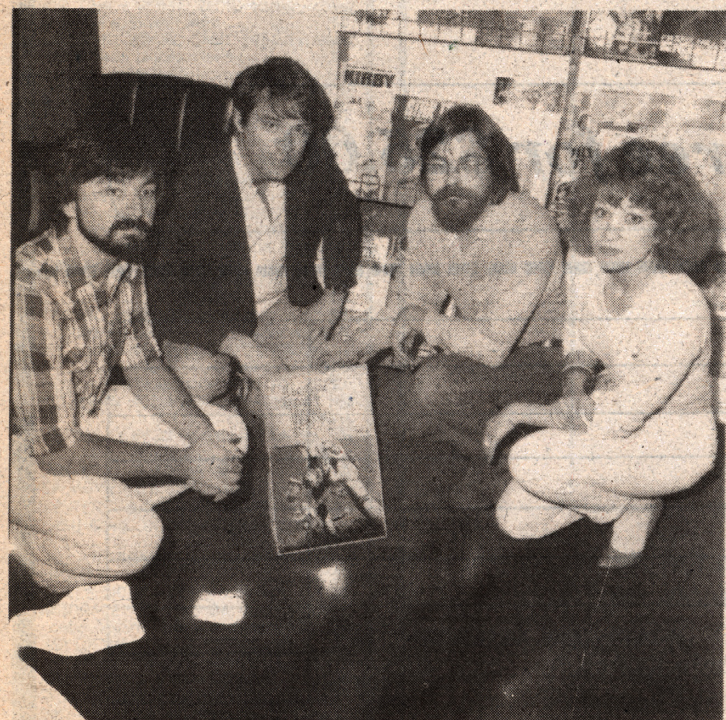
I think right now you're going to see a proliferation of new publishers and new material. Some of them, of course, are going to fall by the wayside. But that 10% of "cream" is going to be some of the finest work the genre's ever seen.

Shel: You are editor of Jack Kirby's titles for Pacific. Is it difficult as a former fan?

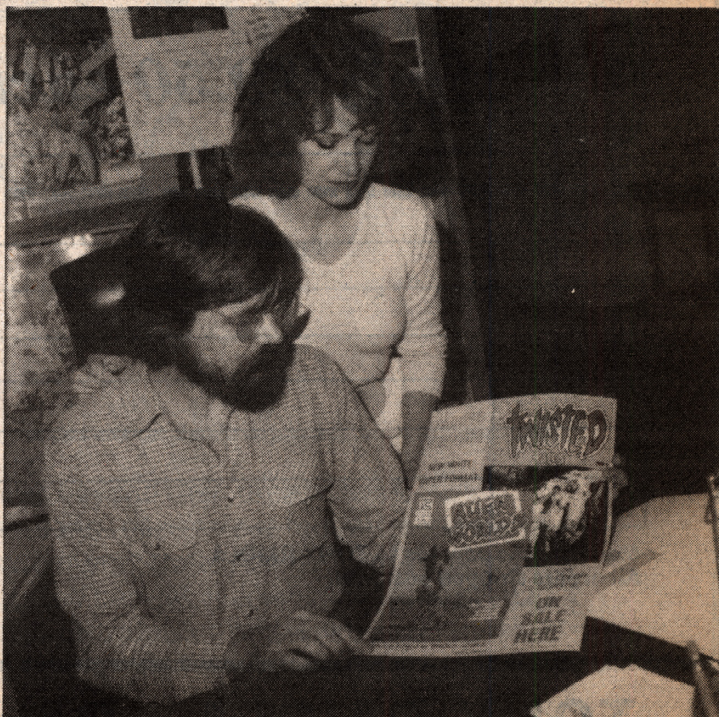
David: It really is hard to edit Jack Kirby. Basically, the arrangement with Jack is that we give him a pretty free hand to create his work. Recently we commissioned Jack to conceptualize three new inter-related comic books. His job is to come up with the characters and settings for them. These properties will be turned over to other writers and artists. One writer, Roger McKenzie, has spent a lot of time on them, working closely with both Jack and myself. You'll see the results this winter with *The Midnight Men*. Jack will pencil an introductory 40-page special, scripted by Roger, and then a new artist will take over.

Shel: I've heard that, because of the older readers of comic books these days, you can't find comic books for little kids. Does Pacific recognize this need?

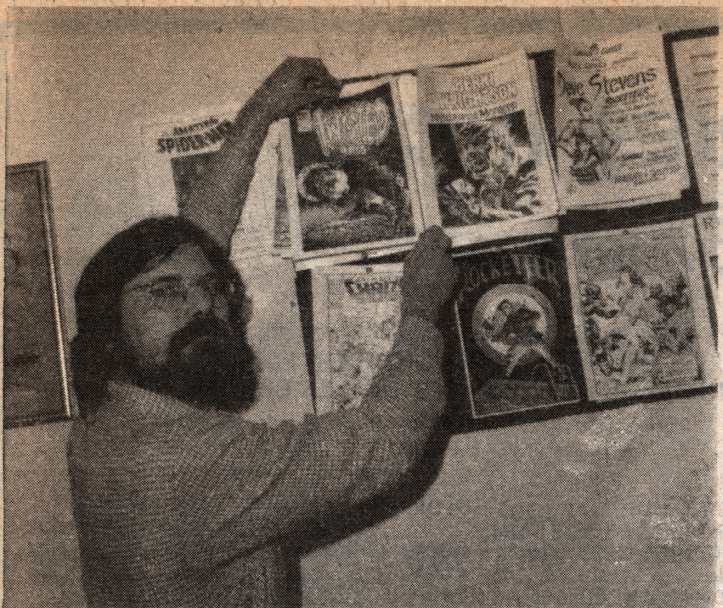
David: We've discussed that and reached this conclusion: The direct market seems to have a fascination with super heroes. These seem to be the only profitable comic books. Yet there is so



romptu editorial conference featuring (left to right) Publisher Bruce Jones (*Twisted Tales*), Editor Somerset Holmes, Editor David Scroggy, and April Campbell (*Somerset Holmes*, for which she also



David Scroggy and April Campbell confer on a poster advertising *Twisted Tales* and *Alien Worlds*.



David Scroggy affixes a cover proof to a bulletin board.

much graphic story material to do: Soap operas, detective stories, science fiction, adventure, drama, you name it.

Shel: So when will you gamble and put out one of these non-super hero books?

David: It's fairly obvious that we're testing the waters in different areas. However, we are a small company and can't risk a lot of losers. But we are definitely trying new concepts to try to find what people will like. We think Bruce and April's *Somerset Holmes* is a good example of what a non-superhero series can be. Also there's Sergio Aragones' *Groo*.

Shel: Does *Groo* have a child audience?

David: That's a good question. I think possibly as much as any other. It's certainly no *Richie Rich*. It's geared more toward adults. There is a childlike element in Sergio's humor which adults love. Although today's children are pretty sophisticated too. We did get a beautiful letter from a man whose young son began to puzzle out words, reading for the first time from a *Groo* comic book. Yet *Groo*, of all the ones we publish, is a marginal seller. Super heroes are the most popular. This points out a bit of hypocrisy on the part of direct-sales dealers. They clamor for non-superhero stuff but give lackluster support to titles like *Groo*, *E-Man* and *Ms. Tree*.

Shel: Dave, will you tell our readers what you do at Pacific Comics?

David: Well, I've worn many hats at PC, and I still wear more than one. My job has recently changed to full-time work with the publishing. I also write most of our ad copy, produce our coming attractions brochure, coordinate artist appearances and

other aspects of promotion. The main duties are editorial, though.

Shel: How does this differ from before?

David: I used to produce most of our monthly wholesale catalog and releases to the distributors and fanzines. I did a lot of writing in terms of catalog descriptions of items. This has become a "committee" function now, involving several people. I was also our head buyer, selecting the items which we distribute. Now Kevin Montano handles the comic books, which certainly has become a job in itself. Richard Butner now handles our book buying. We carry a wide range of things besides comics and magazines. I'm still called on for advice in this area.

April Campbell had been coming in to help filter some of the many manuscripts which come in from established writers and newcomers. We get quite a lot of unsolicited manuscripts. We do try to look at them all. I'm sort of behind now, as April's own projects allow her no more time for the slush pile. I look at all the fan mail and keep a file on that as well as send it on to the writers and artists.

Shel: Your typical day now?

David: Well, it includes developing new titles and products, checking on a deadline, mailing a manuscript to an artist, commissioning pencilled pages, assigning work to a colorist, letterer, etc. I determine when revisions are necessary, and form a bridge between the various creative components of a project.

Shel: It seems that a lot of what you do was on-the-job training. Or did your college education prepare you for it?

David: Not particularly. Some of the creative writing aspects of it, perhaps, but one of my big

regrets was that I didn't finish my college education. I was at Kent State when all the riots and shootings took place. That pretty well blew a hole in my college education too.

Shel: Were you an activist there?

David: I was fairly apolitical, but a lot of people who were just students got swept up in it. It was a very powerful and frightening situation. A lot of people without any political involvement kind of turned off their brains and got caught in a rush of emotion. I wanted to get my head together after the riots so I became a camp counselor for a summer. It was very nice being a counselor. After that I moved from Ohio to Cape Cod.

Shel: You were a child of the Sixties, weren't you?

David: Well, I graduated high school in 1969 so I guess I was. I was in high school when a lot of the early stuff happened. I remember watching The Beatles on Ed Sullivan and I went to Woodstock, which was a big deal because I was only 16.

I went to Provincetown and got a grant to write poetry at a wonderful place called The Fine Arts Work Center. It was not precisely a school, but they accept 12 writing and 12 artistic fellows every year. They give them a great place to live and work in. Provincetown is a magical environment in which to work. I was a poet. One of the big struggles with myself currently is that I'm hardly writing any poetry. I do a lot of writing at work all day and poetry is not the kind of thing I can come home and do a few hours in an evening. I takes real commitment.

I did come up with an "editorial" in the form of a poem for one of our new titles, though. You'll see it soon in *Darklon the Mystic*. Maybe that's a sign my poetry mill is back in business.

Shel: Dave, where do you think the new talent is coming from?

David: More and more we're starting to see art school graduates and people with a lot of technical training choosing comic books as a career. We're

seeing new talent being attracted to comics for the very first time and that's great. In the past they may have just been attracted to advertising or some more lucrative form of commercial art and thought comic books to be just hack work, even though we knew they weren't. In terms of what the artists were paid it wasn't such a good living. Only the newspaper cartoonists really got rich. Now I think you're going to see comic book artists becoming like baseball players as free agents having publishers bid on their services.

Shel: What do you see as the responsibility of a good distributor in relation to his retail outlets?

David: Well, the best thing a distributor can do is make money for their accounts. There's room for ways to help them sell the product. Pacific is working with some local stores to help them develop some point-of-purchase

displays which will show off the product more effectively.

We're putting an insert in our mailings which notes retail trends. We're suggesting ways to increase traffic in their stores. To streamline their buying and make it more cost-effective. It's important for us to make them more solid as businessmen. Our catalog is becoming as much a sales tool as a listing of new comics.

Shel: It occurs to me that there is a vast audience out there which hasn't even been tapped. I find non-fans, are coming to comic cons and getting into the books for the first time. It's a really growing audience. I can remember being overjoyed when our San Diego Comic-Con attendance reached 2000. That was just a few years ago. Now, in 1983, our attendance reached more than 7000! These people are finding out comics are really terrific. But your job is to do

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(More Comic Bargains Continued)

#2 NM-M	1.75	#21 VFN	12.00	#25 NM-M	2.00	#99 FN	3.25	#6 G-VG	12.00	APACHE KID	
#3 NM-M	1.50	#24 G-VG	4.00	#26 NM-M	2.00	#101 FN	3.25	#9 VG	9.00	#5 VFN	3.25
TARZAN		WHIZ		#27 NM-M	2.00	#102 G-VG	1.00	#10 Good	5.00	APACHE KID	
#207 NM-M	3.00	#2 (#3) — One panel cut in CM story VG	250.00	#28 NM-M	2.00	#104 VFN	4.00	#15 VG	8.00	#4 VFN	4.25
#208 NM-M	1.75	#3 (loose pages) Good	150.00	#29 NM-M	2.00	#106 Good	1.00	#31 VG	6.00	#5 VFN	3.25
TEEN TITANS		#4 (¾ cover) FN	50.00	#30 NM-M	2.00	#109 FN	3.25	VACATION PARADE		BATS	
#1 Good	3.00	#5 Good	100.00	LASSIE		#110 VG	2.00	#5 Good	2.25	#2 FN	3.50
#2 VG	2.00	#7 VG	100.00	#21 VFN	3.00	#117 Good	1.00	WALT DISNEY PARADE		BILLY THE KID	
#3 FN	2.25	#8 G-VG	70.00	#35 VFN	1.00	#118 Good	1.00	#5 FN	1.50	#13 FN	4.00
#21 FN	2.25	#12 (TOS) G-VG	30.00	LAWMAN		#120 Good	2.00	ZORRO		BLACKHAWK	
WONDER WOMAN		#14 FN	120.00	#5 FN	1.50	#127 FN	3.25	FC #882 FN	6.00	#17 VFN	30.00
#53 FN	12.50	#17 Good	50.00	LONE RANGER		#129 G-VG	1.25	HARVEY		BUFFALO BILL	
#78 FN	9.50	#24 FN	60.00	#4 FN	20.00	#132 VG	2.50	DICK TRACY		#7 FN	2.25
#93 VG	3.50	#27 VG	45.00	#74 FN	4.00	#133 VG	2.50	#38 NM-M	30.00	CAPTAIN JET	
#114 VG	2.00	#28 FN	40.00	#79 FN	4.00	#134 VG	2.50	#143 FN	9.00	#2 VG	2.00
#132 VG	1.00	#37 FN	27.00	#80 FN	4.00	#135 VG	2.50	LITTLE AUDREY		#20 NM-M	35.00
#136 NM-M	4.50	#38 FN	27.00	MR. DISTRICT ATTORNEY		#136 VG	2.50	#112 NM	1.00	DOLL MAN	
#152 NM-M	4.00	#39 FN	27.00	FC #13 NM	25.00	#137 VG	2.50	LITTLE AUDREY & MELVIN		#18 VG	9.00
#155 VFN	2.00	#48 VFN	20.00	MONKEES		#139 VG	2.50	#5 VG	3.00	DURANGO KID	
#158 FN	2.00	#51 VFN-NM	15.00	#12 VFN	2.00	#140 VG	2.50	PHANTOM		#10 FN	20.00
#164 NM	4.00	#53 FN	12.00	#14 VFN	2.00	#141 FN	2.50	OH #56 G-VG	5.00	#31 VFN	4.00
#167 NM	4.00	#54 VFN-NM	12.00	NEW FUNNIES		#142 VG	2.50	PLAYFUL LITTLE AUDREY		EXCITING	
#168 VFN	2.00	#58 VFN	12.00	#200 FN	1.00	SEA HUNT		#13 VFN	5.00	#9 Fair	10.00
#170 NM	4.00	#68 NM	20.00	THE PHANTOM		#5 VG-FN	2.00	TERRY & THE PIRATES		THE FUNNIES	
#171 NM-M	2.75	WOW		#10 NM-M	2.00	STAR TREK		#24 FN	9.50	#61 VG	8.00
#174 VFN	1.50	#4 VG	35.00	#11 NM-M	1.75	#1 FN	16.00	AVON		THE GHOST RIDER	
#175 NM-M	2.75	YOUNG EAGLE		#12 VFN	4.00	#2 FN	8.00	CAPTAIN SCIENCE		#1 NM	75.00
#176 NM	2.75	#10 FN	4.75	#13 VFN	4.00	#3 FN	8.00	#4 VG	35.00	#6 NM	28.00
WORLD'S FINEST		DELL		#14 FN	3.00	#10 FN	4.75	STRANGE WORLDS		GOLDEN LAD	
#112 Good	1.50	ANIMAL COMICS		#14 VG	2.00	#11 VFN	2.50	#18 FN	22.50	#1 FN	30.00
#139 VG	2.00	#16 VG	12.00	#15 NM-M	6.50	#12 NM	5.00	CHARLTON		HOOT GIBSON	
#144 VFN	3.00	#17 Good	50.00	#16 NM-M	1.75	#13 NM	5.00	BLUE BEETLE		#5 VG	5.00
FAWCETT		#18 NM	20.00	POPEYE		#14 NM	5.00	#50 NM	4.00	HORRIFIC	
ALL HERO		#19 NM	20.00	#52 FN	4.75	#19 VFN	2.75	CAPTAIN ATOM		#13 VFN	4.00
#1 FN	100.00	#20 NM	8.00	PORKY PIG		SUPERCAR		#87 NM-M	3.50	INDIAN BRAVES	
AMERICA'S GREATEST		FAIRY TALE PARADE		FC #182 VFN	8.00	#1 FN	3.00	CRIME AND JUSTICE		#2 FN	2.00
#1 VG	115.00	FC #50 VG	30.00	REX ALLEN		TARZAN		#20 NM-M	4.00	INDIAN WARRIORS	
BULLETMAN		FC #104 VFN	34.00	#7 VFN	5.00	#69 FN	3.00	#21 NM	12.00	#8 NM	9.50
#6 FN	48.00	FLASH GORDON		#10 VFN	5.00	#84 FN	2.75	EH		#11 NM	9.50
CAPTAIN MARVEL		FC #247 VG-FN	12.00	#11 NM-M	6.50	TIGER GIRL		#6 VFN	7.00	INDIANS	
#3 FN-VFN	350.00	FLINTSTONES		#12 VFN	4.00	TIP TOP		E-MAN		#17 VG	1.25
#3 VG	90.00	#30013-211 NM-M	3.50	#13 VFN	4.00	#216 FN	2.25	FLASH GORDON		JOURNEY INTO FEAR	
#4 VG	60.00	FOUR COLOR		#13 VG	2.00	TONTO		#12 NM	4.00	#2 FN	8.00
#5 VFN	95.00	#534 VFN	4.75	#14 FN	3.00	FC #312 Good	2.50	#13 NM-M	3.00	JUSTICE TRAPS THE GUILTY	
#5 VG	60.00	#588 VG	2.00	#14 VG	2.00	#2 VG	2.00	#22 NM-M	3.50	#32 NM	3.00
#7 FN-VFN	75.00	GENE AUTRY		#15 NM-M	6.50	TOTAL WAR		#22 VFN	2.00	#42 FN	1.50
#8 VG	40.00	FC #66 NM-M	50.00	#15 VFN	4.00	#3 NM-M	2.00	#25 NM-M	2.00	JUNIOR	
#10 FN	70.00	#8 NM-M	20.00	#16 VG	2.00	UFO FLYING SAUCERS		JUNGLE TALES OF TARZAN		#13 FN	40.00
#14 FN	50.00	#9 G-VG	3.00	#16 VG	2.00	30035-810 NM-M	4.75	#4 VFN	3.00	KING	
#15 VG	30.00	#44 NM-M	8.00	#17 FN	8.00	WESTERN ROUNDUP		#8 VFN	6.00	#101 FN	8.00
#20 FN	24.00	#45 NM	4.00	#18 NM	8.00	#3 VFN	8.00	THE PHANTOM		LAUGH	
#20 VG	12.00	#58 FN	4.00	#18 NM	8.00	#8 VFN	6.00	#38 NM-M	1.50	#94 NM-M	8.00
#28 FN	24.00	#76 FN	3.00	#20 NM	8.00	#10 VFN-NM	10.00	RACKET SQUAD IN ACTION		LIL' MENACE	
#29 VFN	30.00	#77 VFN	4.00	FAIRY TALE PARADE		#11 VFN	5.00	#29 VG	2.00	#1 FN	2.00
#31 VG	14.00	#78 VFN	4.00	FC #104 VFN	34.00	#10 VFN	10.00	SPACE ADVENTURES		LOVE RIDER	
#32 NM	40.00	#79 NM	6.50	FLASH GORDON		#12 VFN	10.00	#13 NM-M	16.50	#7 VFN	2.00
#37 VG	12.00	#81 VG	1.50	FC #247 VG-FN	12.00	#13 NM	16.00	STRANGE SUSPENSE STORIES		MIGHTY CRUSADERS	
#45 VG	10.00	#82 FN	2.50	FLINTSTONES		#16 NM	16.00	#21 FN-VFN	4.75	#4 FN	2.00
#47 VFN	12.00	#85 NM	4.75	#30013-211 NM-M	3.50	#17 FN	8.00	#75 VG	5.00	MYSTERIOUS ADVENTURES	
#48 VFN	12.00	#92 G-VG	1.00	FOUR COLOR		#20 FN	8.00	#77 VG	2.00	#22 FN	5.50
#49 FN	12.00	GREEN HORNET		#534 VFN	4.75	#22 VFN	5.50	THE THING		OUTLAWS	
DON WINSLOW		#3 Good	1.00	#588 VG	2.00	#23 Good	2.00	TRUE LIFE SECRETS		#1 Good	6.25
#1 VG	22.00	HENRY		GENE AUTRY		#25 NM	11.00	#23 NM-M	8.00	PEP	
DESTINATION MOON		#1 NM	6.00	FC #66 NM-M	50.00	#27 FN	5.50	#69 FN	6.00	#8 P-Fair	5.00
No# VFN-NM	100.00	INDIAN CHIEF		#8 NM-M	20.00	#28 VG	4.00	EC		PERFECT CRIME	
FUNNY ANIMALS		#4 VFN	2.00	#9 G-VG	3.00	#29 FN	5.50	ACES HIGH		#7 Good	3.00
#24 VG	3.00	#6 FN	2.00	#44 NM-M	8.00	#30 FN	5.50	#3 VG	8.00	POPULAR TEEN-AGERS	
#37 VG	3.00	#9 FN	2.00	#45 NM	4.00	#31 VG	4.00	#9 VG	15.00	#6 FN	19.00
GABBY HAYES		#18 FN	1.00	#58 FN	4.00	#32 VG	4.00	CRIME SUSPENSTORIES		PRIZE COMICS WESTERN	
#8 VG	5.00	#10 VFN-NM	3.00	#76 FN	3.00	#33 VG	4.00	#9 VG	15.00	#87 NM	10.00
#18 VFN	5.00	#22 VG	1.00	#77 VFN	4.00	#34 VG	4.00	HAUNT OF FEAR		#88 NM	10.00
#25 NM	8.00	#29 VG	.50	#78 VFN	4.00	#35 NM	11.00	#15 Good	12.00	RED MASK	
#26 VFN	5.00	JET DREAM		#79 NM	6.50	#38 NM	11.00	INCREDIBLE SCIENCE-FICTION		#51 VG	4.00
#40 VFN	5.00	#1 NM	3.00	#79 FN	3.00	#39 VFN	11.00	#31 FN	50.00	#54 VFN	8.00
#48 FN-VFN	4.00	JOHNNY MACK BROWN		#81 VG	1.50	#44 NM	9.50	LAND OF THE LOST		RED WARRIOR	
HOPALONG CASSIDY		FC #455 FN	3.00	#82 FN	2.50	#45 NM	9.50	#7 NM	30.00	#4 VG	1.50
#12 FN	12.00	FC #455 VG	2.00	#85 NM	4.75	#46 VFN-NM	8.00	SHOCK SUSPENSTORIES		RULAH	
#19 FN	8.00	FC #541 FN	3.00	#92 G-VG	1.00	#47 NM-M	9.50	#16 NM-M	37.50	#18 VFN	40.00
#21 FN	8.00	FC #541 VG	2.00	GREEN HORNET		#49 NM	9.50	TALES FROM THE CRYPT		SHOCK DETECTIVE CASES	
#25 VFN	8.00	FC #584 NM-M	6.00	#3 Good	1.00	#50 VFN	6.00	#33 VFN	40.00	#20 VG	5.50
#28 VFN-NM	10.00	FC #618 NM	6.00	HENRY		#51 VFN	6.00	TWO-FISTED TALES		SHOCKING MYSTERY	
#29 FN	8.00	FC #618 FN	3.00	#1 NM	6.00	#52 NM	9.50	#35 FN	20.00	#50 Good	9.00
#37 FN	5.00	FC #685 VFN	3.00	INDIAN CHIEF		#53 NM	9.50	FICTION HOUSE		#55 Good	5.50
#38 FN	5.00	FC #834 VFN-NM	3.75	#4 VFN	2.00	#54 VFN	5.00	JUMBO		#60 FN	11.00
HOPPY, THE MARVEL BUNNY		FC #922 NM	9.50	#6 FN	2.00	#55 NM	9.50	#76 VFN-NM	10.00	#60 NM	19.00
#2 NM	9.50	FC #922 VFN	6.00	#9 FN	2.00	#59 VFN	6.00	#91 NM-M	12.00	SPACE PATROL	
IBIS		KING KONG		#18 FN	1.00	#60 VFN	6.00	LONG BOW		#2 Good	11.00
#5 VFN-NM	50.00	30036-809 NM	7.00	#10 VFN-NM	3.00	#61 NM	9.50	#5 FN	2.75	SPORT THRILLS	
LASH LARUE		KING OF THE ROYAL MOUNTED		#22 VG	1.00	#62 NM-M	9.50	#9 FN	2.75	#11 Good	3.00
#9 VG	7.50	#11 VFN	4.00	#29 VG	.50	#63 VFN	4.00	#9 VG	1.25	STARTLING TERROR	
#27 FN	6.50	KORAK		JET DREAM		#64 VFN	6.00	SHEENA 3-D		#7 Good	3.00
#29 FN	6.50	#16 NM	2.00	#1 NM	3.00	#65 VG	3.25	#1 VG	20.00	STRAIGHT ARROW	
#30 FN-VFN	6.50	#17 NM	2.00	JOHNNY MACK BROWN		#66 VG	3.25	WINGS		#3 Good	9.00
#31 FN	6.50	#18 NM	1.00	FC #455 FN	3.00	#67 VG	3.25	#122 NM	8.00	STRANGE FANTASY	
#32 FN	6.50	#19 NM-M	3.00	FC #455 VG	2.00	#68 NM	9.50	#123 VFN-NM	6.00	#13 VFN	9.50
#33 VG	4.00	#20 NM	8.00	FC #541 FN	3.00	#69 NM	9.50	TIMELY		STRANGE MYSTERIES	
#33 FN	6.50	#22 VG	1.00	FC #541 VG	2.00	#70 FN	4.75	ALL SELECT		#2 Fair	1.50
#38 VG	4.00	#29 VG	.50	FC #584 NM-M	6.00	#71 NM	6.50	#1 VG	150.00	#4 FN	6.00
#41 FN	4.00	JET DREAM		FC #618 NM	6.00	#72 NM	6.50	CAPTAIN AMERICA		#18 VG	3.00
#42 VG	4.00	#1 NM	3.00	FC #618 FN	3.00	#73 VFN	4.00	#23 FN	50.00	SUPER	
#44 VG	4.00	JOHNNY MACK BROWN		FC #685 VFN	3.00	#74 FN	3.25	GEORGIE		#28 VFN	16.00
MASTER		FC #455 FN	3.00	FC #834 VFN-NM	3.75	#75 VFN	4.00	#7 FN	4.00	#33 VFN-NM	16.00
#44 VG	12.50	FC #455 VG	2.00	FC #922 NM	9.50	#76 NM-M	6.25	HUMAN TORCH		T-MAN	
#46 VG	9.00	FC #541 FN	3.00	FC #922 VFN	6.00	#78 NM	6.25	#2 - ½" out of front cover - 2"		#20 VG	5.00
MONTE HALE		FC #584 NM-M	6.00	KING KONG		#79 FN	3.25	HAUNT OF FEAR		#29 VG	1.50
#40 VFN	9.00	FC #618 NM	6.00	30036-809 NM	7.00	#82 NM-M	6.25	TALES OR HORROR		#3 VG	2.00
SIX GUN HEROES		FC #618 FN	3.00	KING OF THE ROYAL MOUNTED		#83 NM	6.25	TALES OF TERROR		#1 VG	2.00
#3 FN	8.00	FC #685 VFN	3.00	#11 VFN	4.00	#83 VFN	4.00	TERRIFIC		#14 NM	9.00
#16 FN	6.00	FC #834 VFN-NM	3.75	KORAK		#84 VFN	4.00	TERRORS OF THE JUNGLE		#10 NM-M	35.00
SPY SMASHER											

that year round. How do you spread the word?

David: As more of the graphic novels come out and are sold in bookstores such as B. Dalton's (which, by the way, has no category for comics — they are put in "humor" sections) they can be grouped and reviewed together. That's one way for them to gain respectability and acceptance in the mass market.

Shel: How about the format and look of the comic book? If they looked less like traditional comic books would they have a more adult audience as they do in Europe?

David: Well, when you are selling a graphic novel for \$5.95 you are sort of indicating an adult audience. I do think comic books are being upgraded. That's one of the advantages of all these new publishers. The new uses of Baxter paper and full-process coloring. The buyer also is going to be more selective as the prices go up and the comic book is improved. They can't just walk in a store and buy 20 or 30 titles at a crack as they used to.

Shel: Which brings me to the next point: While the new comic publishers are plowing up new product to add to the marketplace, they are cutting into the old established company's profits. Are Marvel and DC going to stand around and see this erosion take place and not do anything?

David: We were surprised as anyone else at the tremendous success of *Captain Victory* and *Starslayer*, followed by *The Rocketeer*. I think we are seeing the big companies respond right now. Marvel has come up with a number of direct-sales-only books and their Epic line with Jim Starlin's *Dreadstar* and with *Coyote*. DC has come out with *Omega Men*, *Ronin*, and *Camelot 3000*.

I don't think they're taking it lying down at all. They're fighting back with all they've got. One thing they've got is a tremendous inventory of re-printable material. We're seeing plenty of high-ticket reprints on Baxter stock, and we'll be seeing more, I'm sure.

Shel: Let's say the big companies have wooed the readers back. How would this affect smaller publishers like Pacific?

David: I think what we're going to see is a winnowing-out of everyone's bottom-end titles. The increased competition is healthy, I think. You're going to see the stronger material hanging on and the weaker stuff falling by the wayside. This means better comics overall and that's what many of us have been after for years. Maybe then comics will enjoy a greater respectability, hence viability in the mass market.

Shel: There seems to be a greater number of women in the business now, a trend which started when Jenette Kahn was made president-publisher of DC. Has that helped the industry?

David: Yes, and I think it's great. I think that's one of the reasons for *Elfquest*'s tremendous success. Being done by a woman (with an assist by a man) it has greater appeal to both sexes. I'm pleased to see more things directed toward women. Certainly the women in executive positions are speaking up for their sex, which in turn brings more female fans into the stores. However, the reality of it is that it is still a very male-oriented industry.

Shel: You're in a good place to judge the comic-book business. How does it look from your seat?

David: Comic books are their own worst enemies. I recently read a thing in *Heavy Metal* where the editor queried many people on "what's wrong with comic books" and Will Eisner had a very interesting comment that "There's nothing wrong

with comic books! But if you ask what's wrong with comic-book editors, publishers, and writers, then I'd have something to tell you!"

I think as an entertainment form they stack up very well. They give you the visuals, and being static you can go into more depth with character development, etc. But constantly recycled super-heroes are really not that interesting to a lot of people. Consequently, the books themselves become uninteresting. I think it's a medium capable of bringing in all kinds of entertainment. The art form itself is a great one. And it seems like a lot of people have been saving up their best work until now!

Shel: Are you at Pacific concerned with the books coming out on schedule?

David: Yes, absolutely. We've certainly got two black eyes and a bloody nose in that department. Part of it could be attributed to our lack of experience as comic-book publishers. Part of it could be attributed to some of the creative talents out there, too.

But a prime concern of ours in taking on new people and new material is that we keep our publishing deadlines. Being comic fans ourselves we know the feeling of waiting for our favorite book and the disappointment of going to the comic book store on Saturday to find it wasn't there.

Shel: Does working on the West Coast present a disadvantage?

David: Overall it hasn't slowed us down too much. In terms of the printing and distribution, most of the comic books are printed in the Midwest anyway so that doesn't make any difference. I think it gives us a whole pool of new talent who are not available to the New York crowd. I don't think it stops us from using New York talent as

freelancers either. I certainly love San Diego. It's a lovely place to be. That's an advantage. Communication with New York is a little difficult sometimes because that's where most of the industry is still based. But I keep hearing about talent moving out here. Maybe we're just in the right place at the right time. The giant Harcourt Brace Jovanovich publishing company moved its offices from New York to San Diego.

Shel: Well Dave, thanks for being up-front with me. Good to have you back in the pages of *Comics Buyers' Guide*. Some readers may remember that you were once a *TBG* columnist.

David: If there's anyone whose memory stretches back to "Wugga Wugga", the name of the column, I'm glad to be talking you you again! I enjoyed writing for various fanzines, etc. It's just a question of finding the time.

Shel: You also are an agent for three artists, aren't you?

David: I've kept that to just three because I'm not able to be a full-time agent. I represent John Pound, Chris Miller, and Rick Geary. The way I got started in it was by going to the New York Convention and I had a week's layover between that con and the one in Philadelphia. I took John's and Rick's work around to New York publishers and was successful. I sold Rick to *The National Lampoon* where he's been a regular ever since. I got John Pound his first book covers, bought by Donald Wollheim (DAW Books). I'm very fortunate that my father has a close friend who is one of the top artists' representatives in New York City.

Shel: Did he advise you on how to do it?

David: Yes, once I got serious about it and found I could actually sell the stuff, he was able to give me some very good

advice on several occasions. I just grew into it. Now it's a very important part of what I do.

Shel: Outside of work what occupies your time?

David: I have a very lovely wife, Rosemary, who is not particularly a comic book fan but appreciates a lot of the stuff. We enjoy all sorts of activities outside of work. One of our favorite

things is travel. We are able to take little weekend trips out to the mountains or down to Mexico, etc. I do tend to socialize with comic-type people but we manage to avoid talking shop most of the time. Rose gives me a pretty good nudge if I get too far into it.

Shel: Thanks, Dave!

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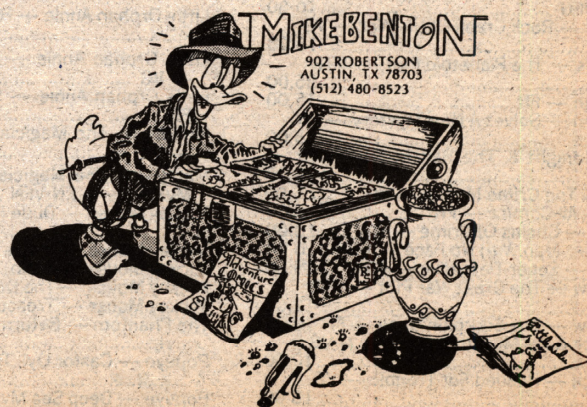
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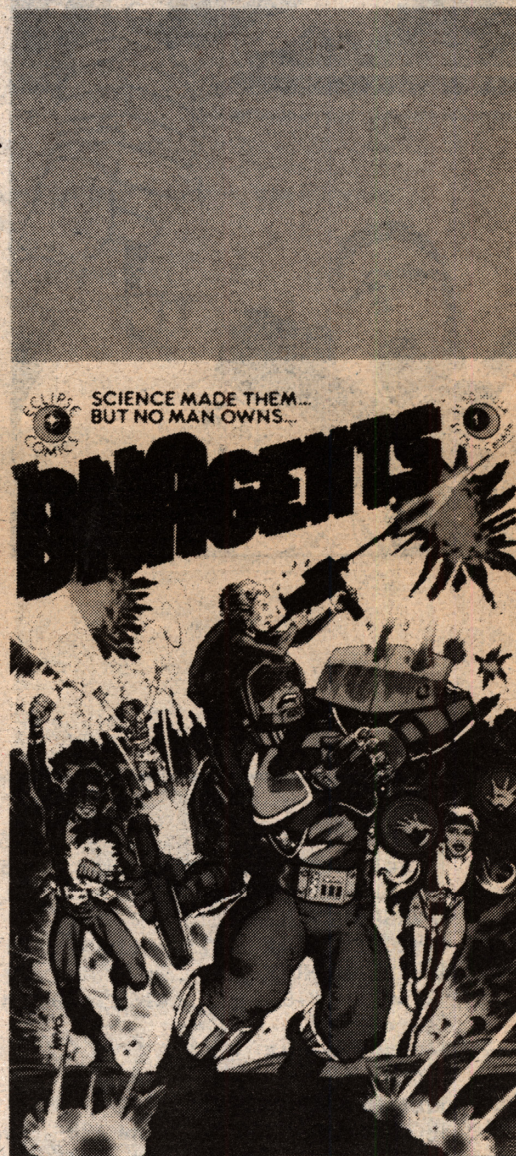
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 50¢ MARVEL TWO-IN-ONE #57 #58 #60
 40¢ MARVEL TWO-IN-ONE #64
 25¢ MARVEL TWO-IN-ONE #68 #70 #71 #72 #73 #74 #76
 #77 #78 #79 #80 #81 #82 #84 #85 #86
 #87 #88 #89 #90 #91 #92 #93 #94 #95
 #96 #97 #98 #99
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 #78 #79 #80 #81 #82 #83 #84 #85 #86
 #87 #88
 30¢ MASTER OF KUNG FU #92 #93 #95 #96 #97 #98 #99
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 #111 #112 #113 #114 #115 #116 #117 #119
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 #15 45¢ #16 45¢
 #17 45¢ #18 45¢
 #19 45¢ #20 45¢
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 #36 #37
 20¢ MARVEL SUPERHEROES #70 #73 #75 #76 #77 #78
 #79 #80 #81 #82 #83 #84 #85 #86 #87
 #88 #89 #93 #94 #95 #96 #97 #98 #99
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 50¢ MARVEL SUPERHEROES #100
 30¢ MARVEL TALES #1
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 50¢ MARVEL TALES #137 #138 #150
 30¢ MARVEL TALES #139 #140 #141 #142 #143 #144
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 40¢ MICRONAUTS #35 #39 #40 #41 #42 #43 #44 #45
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 #69
 60¢ POWERMAN ANNUAL #1
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 60¢ POWERMAN #75 #80 #100
 35¢ POWERMAN #81 #82 #83 #84 #85 #86 #87 #88
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PAGE 4

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 60¢ STAR WARS #16 #17 #18 #19 #20
 45¢ STAR WARS #21 #22 #23 #24 #25 #26 #27 #29
 #30
 35¢ STAR WARS #31 #32 #34 #35 #39 #43 #44 #45
 30¢ STAR WARS #53 #56 #57 #58 #59 #60 #63 #65
 #66 #67 #68 #69 #70 #71 #72 #73 #74
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 #8 60¢ #9 60¢
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 20¢ SAVAGE SHE HULK #6 #7 #8 #9 #11 #12 #13 #14
 #15 #16 #17 #18 #19 #20 #21 #22 #23
 #24
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 75¢ SILVER SURFER GIANT #1
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 45¢ SPECTACULAR SPIDERMAN #29
 35¢ SPECTACULAR SPIDERMAN #24 #25 #51 #53 #54 #58
 #59
 30¢ SPECTACULAR SPIDERMAN #30 #31 #32 #33 #34 #35
 #36 #37 #38 #39 #40 #41 #42 #47 #49
 50¢ SPECTACULAR SPIDERMAN #50 #60 #75 #81
 35¢ SPECTACULAR SPIDERMAN #63 #65 #73 #74 #77 #79
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 25¢ SPIDERWOMAN #11 #12 #13 #14 #15 #16 #17
 #18 #19 #20 #21 #22 #23 #24 #25 #26
 #27 #28 #30 #31 #32 #33 #34 #35 #39
 #40 #41 #42 #43 #44 #45 #46 #47 #48
 #49
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 #44 #45 #46 #51 #52 #53 #55 #56 #57

20¢ TALES TO ASTONISH #2 #3 #4 #5 #6 #7 #8 #9
 #10 #11 #13
 25¢ TARZAN #2 #3 #4 #5
 20¢ TARZAN #6 #7 #8 #9 #10 #11 #12 #13 #14
 #15 #16 #17 #18 #19 #20 #21 #22 #23
 #24 #25 #26 #27 #28 #29
 50¢ TARZAN ANNUAL #1 #3
 40¢ TEAM AMERICA #1
 35¢ TEAM AMERICA #2 #3 #4 #5 #6 #7 #8 #9 #10
 #11 #12
 40¢ THING #4 #5 #6 #7
 30¢ THOR #273 #274 #275 #278 #279 #280 #281
 #282 #283 #284 #285 #286 #287 #288 #289
 #290 #291 #292 #293 #294 #295 #301 #302
 #303 #306 #307 #308 #309 #310 #311 #312
 #313 #314 #315 #316 #317 #318 #319 #320
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 #329 #330 #331 #332 #334 #335 #336
 50¢ THOR ANNUAL #8 #9 #10 #11
 60¢ TIME BANDITS #1
 20¢ TOMB OF DRACULA #63 #64 #65 #67 #68 #69
 45¢ TOMB OF DRACULA #70
 20¢ 2001 #2 #3 #4 #5 #6 #7 #8 #9
 30¢ U.S.1 #1 #2 #3 #4 #5 #6 #7
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 30¢ VISION/SCARLET WITCH #2 #3 #4
 \$1.00 WARLOCK #1 #2 #3 #4 #5 #6
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 #32 #35 #36 #37 #38 #39 #40 #41 #42
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PAGE 5

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 #74 #75 #76 #85 #86 #88 #90 #91 #92
 #93
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 \$1.25 EPIC #11 #12 #13 #14 #16 #17 #18 #19 #20
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 #48 #49 #50 #53 #56 #57 #58 #59 #60
 #61 #62 #65 #66 #67 #69 #73 #74 #75
 #76 #77 #78 #79 #80 #81 #82 #83 #84
 #85 #86 #87 #88 #89 #90 #91 #92 #93
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 #526 #527 #528 #529 #530 #531 #532 #533
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 #22 #23 #24 #25 #26 #27 #28
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 #321 #322 #323 #324 #333 #337 #338 #339
 #340 #341 #343 #344 #345 #346 #347 #348
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PAGE 6



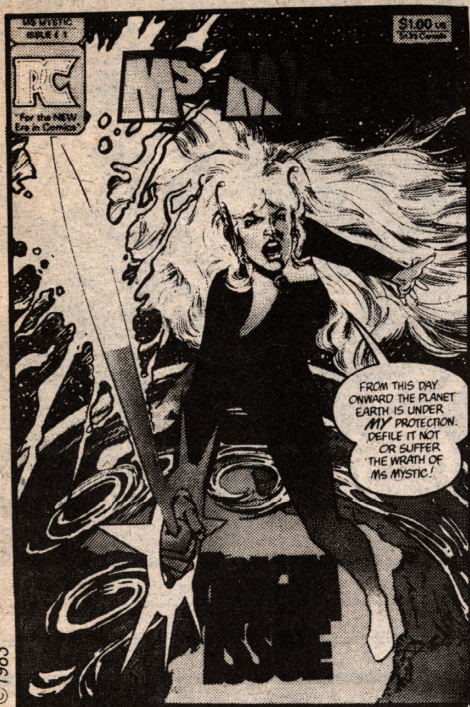
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#12 #13 #14 #16 #17 #18 #19 #20
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75¢ **DC PRESENTS** #12 #14 #15 #17 #18 #19 #20 #21
#22 #23 #28 #29
- 35¢ **DC PRESENTS** #30 #31 #32 #35 #36 #37 #38 #39
#40 #42 #43 #44 #45 #46 #48 #49 #51
#53 #54 #55 #56 #57 #58 #59 #60 #61
#62 #63 #64
- 50¢ **DC PRESENTS** #41 #50
60¢ **DC PRESENTS ANNUAL** #1 #2
75¢ **DC SPECIAL** #14 #17 #20
35¢ **DC SPECIAL SERIES** #5 #9 #14 #16 #17 #20
75¢ **DETECTIVE** #482 #484 #485 #486 #487 #488 #489
#490 #491 #492 #495 #499
- 30¢ **DETECTIVE** #501 #505 #506 #507 #508 #509 #510
#511 #512 #513 #514 #515 #516 #517 #519
#520 #522 #523 #524 #525 #527 #528 #529
#530 #531 #532 #533
- \$1.25 **DETECTIVE** #500
25¢ **DOORWAY INTO NIGHTMARE** #2 #4 #5
\$1.00 **FIRESTORM (2nd Series)** #5
30¢ **FLASH** #262 #266 #267 #268 #269 #270 #271
#272 #273 #274 #279 #280 #281 #282 #283
#284 #285 #286 #296 #297 #298 #299 #301
#302 #303 #314 #315 #316 #317 #318 #319
#320 #321 #322 #323 #324 #325 #326 #327
#328
- 75¢ **FLASH** #300
30¢ **FREEDOM FIGHTERS** #2 #5 #9 #10 #13 #14 #15
50¢ **FURY OF FIRESTORM (2nd Series)** #1
35¢ **FURY OF FIRESTORM (2nd Series)** #2 #3 #4 #9 #10 #11
#12 #14 #15 #16 #17 #18
- 75¢ **FURY OF FIRESTORM ANNUAL** #1
20¢ **GHOSTS** #56 #57 #60 #61 #62 #65 #67 #72
#80 #81 #86 #89 #94 #105 #107 #108 #109
#110 #111 #112
- 45¢ **GI COMBAT** #215 #216 #217 #219 #220 #223 #224
#225 #226 #227 #228 #229 #230 #231 #232
#233 #234 #235 #236 #237 #238 #239 #240
#241 #242 #243 #244 #245 #246 #247 #248
#249 #250 #251 #252 #253 #254 #255 #256
#257 #258 #259 #260
- 35¢ **GREEN ARROW** #1 #2 #3 #4
50¢ **GREEN LANTERN** #97
40¢ **GREEN LANTERN** #111 #112 #113 #114 #118 #120
#121 #123 #124 #125 #126 #127 #128

- 45¢ **JUSTICE LEAGUE** #156 #157 #160 #161 #162 #163
#164 #170 #171 #172 #173 #174 #175 #176
#178 #179 #186 #187 #188 #194
- 35¢ **JUSTICE LEAGUE** #197 #198 #199 #201 #202 #203
#204 #205 #206 #210 #211 #212 #213 #214
#215 #216 #217 #218 #219
- \$1.00 **JUSTICE LEAGUE** #200
70¢ **JUSTICE LEAGUE ANNUAL** #1
30¢ **KAMANDI** #4 #5 #6 #7
25¢ **KAMANDI** #11 #12 #13 #14 #28 #31 #35 #53
#54 #55 #56 #57 #58 #59
- 20¢ **KOBRA** #7
35¢ **KRYPTON CHRONICLES** #1 #2 #3
20¢ **KUNG FU FIGHTER** #16 #17
75¢ **LEGION OF SUPERHEROES** #300
35¢ **LEGION OF SUPERHEROES** #296 #297 #298 #299 #301
#302 #303 #304 #305 #306
- \$1.00 **LOSH ANN** #1
60¢ **LOSH ANN** #2
75¢ **MADAME XANADU** #1
40¢ **MASTERS OF THE UNIVERSE** #1
35¢ **MASTERS OF THE UNIVERSE** #2 #3
50¢ **MISTER MIRACLE** #14 #15 #18 #22
30¢ **MYSTERY IN SPACE** #111 #112 #114 #115
25¢ **NEW GODS** #14 #16 #17 #18
25¢ **NIGHT FORCE** #2 #3 #4 #5 #6 #7 #8 #9 #10
#11 #12 #13 #14
- 35¢ **OMAC** #4
\$1.50 **OMEGA MEN** #1
75¢ **OMEGA MEN** #2
70¢ **OMEGA MEN** #3 #4 #5 #6 #7 #8 #9
45¢ **PHANTOM ZONE** #1
40¢ **PHANTOM ZONE** #2 #3 #4
45¢ **POWERLORDS** #1
30¢ **RAGMAN** #2 #3 #4 #5
\$1.25 **RONIN** #1 #2 #3
25¢ **SGT. ROCK** #319 #321 #323 #324 #325 #326 #327
#328 #329 #330 #332 #340 #358 #359 #361
#362 #363 #364 #365 #367 #368 #370 #371
#372 #373 #374 #375 #376 #377 #378 #379
#380 #381 #382 #383
- 75¢ **SGT. ROCK ANNUAL** #2 #3
30¢ **SECRET SOCIETY OF SUPER VILLAINS** #2 #4
25¢ **SECRET SOCIETY OF SUPER VILLAINS** #5 #6 #9 #10 #11
#12 #13 #14 #15
- 20¢ **SECRETS OF THE HAUNTED HOUSE** #8 #9 #10 #11 #12
#13 #15 #16 #17 #18 #19 #20 #21 #22
#23 #24 #25 #29 #31 #32 #34 #37 #38
#40 #41 #42 #43 #44 #45 #46
- 45¢ **SECRETS OF THE LEGION OF SUPERHEROES** #2 #3
35¢ **SHADE THE CHANGING MAN** #1
25¢ **SHADE THE CHANGING MAN** #3 #4 #5 #6 #7 #8
25¢ **SHAZAM** #2 #3 #4 #5
30¢ **SHOWCASE** #101 #102 #103 #104
45¢ **SHOWCASE** #98 #99
30¢ **STARFIRE** #8
35¢ **STARHUNTER** #1

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JUDGE DREDD #1 .65¢
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KATY KEENE #1 .65¢
KRULL #1 .30¢
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KULL #1 \$1.00
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PINOCCHIO #1 .35¢
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35¢
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- 35¢ **GREEN LANTERN** #130 #139 #145 #146 #147 #148
#149 #151 #152 #153 #154 #155 #156 #157
#158 #159 #160 #162 #163 #164 #165 #166
#167 #168 #169 #170 #171
- 75¢ **GREEN LANTERN** #150
\$1.25 **GREEN LANTERN/GREEN ARROW** #1 #2 #3
20¢ **HOUSE OF MYSTERY** #272 #280 #284 #287 #300 #301
#302 #303 #304 #305 #306 #308 #309 #310
#311 #312 #313 #314 #315 #316 #317 #318
#319 #320 #321
- 30¢ **JOKER** #6
50¢ **JONAH HEX** #20
35¢ **JONAH HEX** #21 #22 #25 #27 #28 #29 #30 #31
#32 #33 #34 #35 #36 #37 #38 #39
- 30¢ **JONAH HEX** #42 #43 #50 #52 #53 #54 #55 #56
#57 #58 #59 #60 #61 #62 #63 #64 #65
#66 #67 #68 #69 #70 #71 #72 #73 #74
#75 #76 #77

- 30¢ **STARHUNTER** #2 #3 #4 #5 #6 #7
20¢ **STEEL** #2 #3 #4 #5
25¢ **STRANGE ADVENTURES** #241 #242 #243 #244
50¢ **SUPERBOY** #1
35¢ **SUPERBOY** #2 #3 #4 #5
25¢ **SUPERBOY** #12 #16 #20 #21 #22 #23 #24 #25
#26 #27 #28 #29 #30 #31 #32 #33 #34
#35 #36 #37 #38 #39 #40 #41 #42 #43
#44 #45 #46 #47 #48
- \$1.00 **SUPERBOY SPECTACULAR** #1
50¢ **SUPERBOY AND THE LOSH** #248 #249 #252 #253 #255
#256
- 20¢ **SUPERFRIENDS** #13 #18 #21 #22 #23 #24 #25
#26 #27 #28 #29 #32 #37 #38 #39 #40
#41 #42 #43 #45 #46 #47
- 40¢ **SUPergirl** #1
35¢ **SUPergirl** #2 #3 #4 #5 #6 #7 #8 #9 #10
#11 #12 #13 #14

SPECIAL CCD PULL-OUT FORM

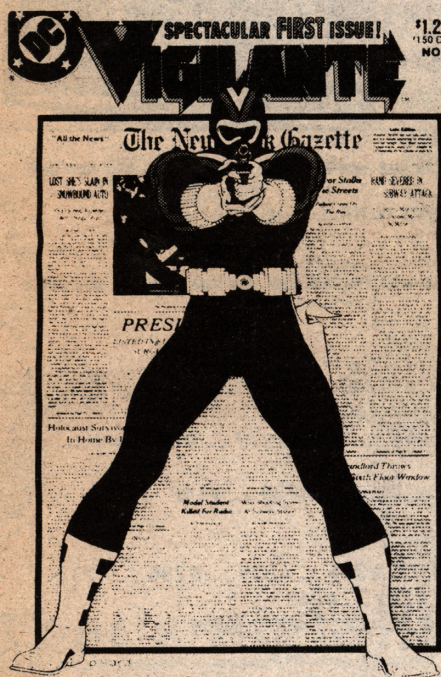


PAGE 7

DC Comics cont.

20¢	SUPERMAN #319 #326 #327 #328 #329 #330 #331 #332 #333 #334 #335 #337 #338 #339 #340 #341 #342 #343 #344 #345 #346 #347 #348 #352 #356 #360 #361 #362 #363 #364 #367 #368 #370 #371 #372 #373 #374 #375 #376 #377 #378 #379 #380 #381 #382 #383 #384 #386 #387 #388 #389 #390
60¢	SUPERMAN ANNUAL #9
45¢	SUPERMAN FAMILY #190 #193 #196 #197 #198 #200 #201 #202 #203 #204 #205 #206 #207 #208 #209 #210 #212 #213 #214 #215 #216 #217 #218 #220 #221 #222
60¢	SUPERMAN MOVIE SPECIAL #1
30¢	SUPERTEAM FAMILY #8 #10 #13 #14 #15
35¢	SWAMP THING #1
30¢	SWAMP THING #2 #3 #4 #5
35¢	SWAMP THING #6 #7 #8 #9 #10 #11 #12
20¢	SWAMP THING #13 #14 #15 #16 #17 #18 #19
50¢	SWAMP THING ANNUAL #1
40¢	SWORD OF THE ATOM #2 #3
45¢	TALES OF THE GREEN LANTERN CORPS #1
40¢	TALES OF THE GREEN LANTERN CORPS #3
40¢	TALES OF THE NEW TEEN TITANS #1 #2
60¢	TEEN TITANS #16
35¢	TEEN TITANS #17 #18 #19 #21 #25 #26 #27 #28 #31 #32 #33 #34 #35 #36 #37
60¢	TEEN TITANS ANNUAL #2
60¢	TEEN TITANS DRUG BOOK #1
65¢	THRILLER #1 #2
50¢	TIME WARP #1
45¢	TIME WARP #2 #3 #4 #5
30¢	TOR #1
25¢	TOR #2 #4 #5 #6
20¢	UNEXPECTED #178 #181 #182 #184 #189 #191 #193 #194 #195 #197 #198 #200 #201 #202 #203 #204 #205 #206 #207 #208 #209 #211 #212 #213 #214 #215 #216 #217 #218 #219 #220 #221

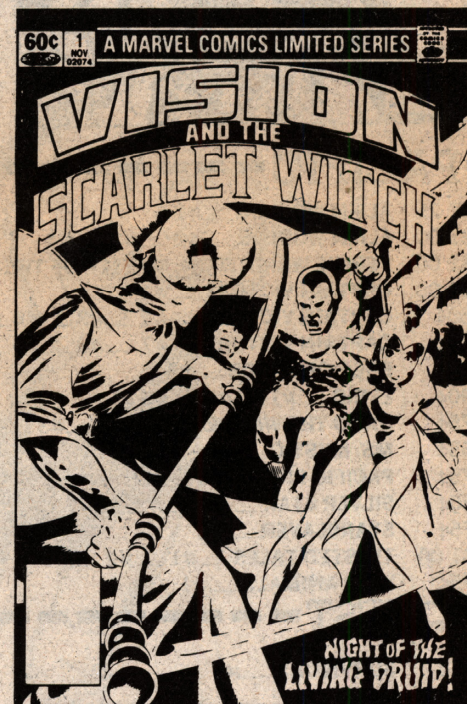
20¢	UNKNOWN SOLDIER #207 #208 #209 #210 #211 #212 #213 #214 #215 #216 #217 #218 #219 #222 #223 #224 #225 #226 #227 #228 #229 #230 #231 #232 #233 #236 #237 #239
25¢	UNKNOWN SOLDIER #246 #256 #257 #258 #359 #260 #261 #262 #263 #264 #265 #266 #267 #268
75¢	VIGILANTE #1
50¢	WARLORD #48 #50 #52 #54 #56 #58 #59 #62 #63 #64 #65 #66 #67 #68 #69 #70 #71 #72 #73 #75 #76
55¢	WARLORD ANNUAL #1 #2
20¢	WEIRD WAR TALES #66 #67 #69 #70 #71 #72 #75 #76 #78 #79 #80 #81 #82 #84 #85 #86 #87 #88 #101 #103 #104 #105 #106 #107 #108 #109 #112 #113 #114 #115 #116 #117 #118 #119 #120 #121 #122 #123 #124
30¢	WEIRD WESTERN #45 #46 #47 #49 #50 #52 #54 #55 #56 #61 #62 #63 #65 #66 #67 #69
25¢	WONDER WOMAN #234 #235 #236 #238 #239 #240 #241 #242 #244 #248 #249 #252 #253 #254 #256 #257 #258 #259 #260 #261 #262 #263 #264 #265 #266 #267 #277 #281 #283 #284 #285 #286
75¢	WONDER WOMAN #287 #288
35¢	WONDER WOMAN #289 #290 #291 #292 #293 #294 #295 #296 #297 #298 #299 #301 #302 #303 #304 #305 #306 #307 #308 #309 #310
\$1.00	WONDER WOMAN #300
50¢	WORLD'S FINEST #248 #250 #255 #257 #259 #260 #261 #262 #263 #265 #266 #267 #268 #270 #271 #276 #277 #278 #279 #280 #282
35¢	WORLD'S FINEST #283 #288 #289 #290 #291 #292 #293 #294 #295 #296 #297 #298



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—	STAR TREK #1	25¢
—	STAR WARS ANNUAL #1	75¢
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—	WARP SPECIAL #1	65¢
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45¢	DC SPECIAL BLUE RIBBON DIGEST #2 #6 #7 #8 #9 #11 #13 #14 #15 #16 #17 #18 #19 #20 #21 #22 #24
45¢	DC SPECIAL SERIES #19 #23 #24

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\$1.75	SUPERMAN AND HIS FORTRESS OF SOLITUDE
\$2.25	SUPERMAN II
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-CAPITAL-

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PAGE 8



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 85¢ DNAGENTS #2 #3 #4 #5
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 #5(SPIDERMAN)
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 65¢ AMERICAN FLAGG #2 #3
 65¢ E-MAN #1
 60¢ E-MAN #2 #3 #4 #5 #6 #7 #8 #9
 65¢ SABLE #1
 60¢ SABLE #2 #3 #5 #6 #7
 60¢ STARSLEYER #7 #8 #9 #10 #11
 65¢ WARP #1
 60¢ WARP #2 #3 #4 #5 #6 #7 #8 #9
 65¢ WARP SPECIAL #1

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 65¢ THUNDER AGENTS #1

-NOBLE-

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 #4
 \$1.50 JUSTICE MACHINE #5

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- | | | | |
|------------------------------|--------|-----------------------------|--------|
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| — FANTASTIC FOUR #250 | 75¢ | — SPECTACULAR SPIDERMAN #75 | 35¢ |
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| — GHOST RIDER #75 | 35¢ | — WONDER WOMAN #300 | \$1.00 |
| — GREEN LANTERN #150 | 75¢ | — X-MEN #150 | 50¢ |
| — INCREDIBLE HULK #250 | 75¢ | — X-MEN #166 | \$1.25 |
| — IRON MAN #150 | 50¢ | | |
| — JONAH HEX #50 | 30¢ | | |
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| — MARVEL PREMIERE #50 | 40¢ | | |



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 #140 #141 #142 #143 #144 #145
 50¢ EERIE #115 #116 #117 #118 #119 #120 #121
 #122 #123 #124 #126 #127 #128 #129 #130
 #131 #132 #133 #134 #135 #136 #137 #138
 #139
 50¢ FAMOUS MONSTERS #150 #164 #165 #168 #169 #170
 #171 #172 #173 #174 #176 #177 #178 #179
 #180 #181 #182 #183 #184 #185 #186 #187
 #188 #189 #190 #191
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 35¢ DAGAR #19
 35¢ DR. SOLAR #29 #30 #31
 40¢ DONALD DUCK #232 #233 #234 #235 #236 #237
 #238 #239 #240 #241 #242
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No-Frills Fanzines

By Jim Bertges

Hi ho, gang. If all the fates are smiling down upon me at this time, there's a brand new column heading up there above these words. The art is by J. Michael Long, and there will be more of them appearing in future columns. Thanks, Michael, for providing the fun stuff. And, if you readers like them, I'm sure Michael would appreciate hearing about it. If not, maybe you can do better?

Attention, Ronald D. Howe:

To answer to my first official question about fanzines and such, I must turn to a letter forwarded to me by Don Thompson. Ronald Howe asks, "Where may I learn more about the apa Interlac? And is *The Legion Outpost* still being published? If so, how may I get information about it?"

I have researched my files, and the 1982 *Fandom Directory* lists Interlac at 60 Pleasant St., Greenfield, Mass. 01301. This is the most recent address I can find on it. Further research has failed to turn up any address at all for *The Legion Outpost* (humph).

If anyone has more current or more complete information on either subject, please write to me, so I may share your knowledge with Ronald and any other interested parties. Thanks.

I Am So Embarrassed

Fred Hinnegan wrote to explain something I was too dull-witted to notice for myself. I asked, in a review of *Essar Comics*, just what "Essar" stood for. Fred pointed out in a kindly way that, since S.R. Bullock was responsible for the publication, maybe his initials (S.R.) had something to do with the title. I feel like such a dope. You see, in my mind I was pronouncing "Essar" with a long "e," rather than with a short sound and I never made the connection with S.R.'s "S.R."

Thanks, Fred, this blush is for you.

Now, how about some reviews?

Heart of Dixie Comics #1

Available from Heart Of Dixie Comics, Jerry Woody, Route One, Box 538, Cullman, Ala. 35055. Single issues are \$1 plus 20¢ postage.

In the tradition of the "good old" fanzines, *Heart of Dixie* presents a bunch of guys having a good time putting together a forum for their opinions and talents.

However, just because they had a good time, it doesn't necessarily mean that you will. The main flaw here was pointed out by editor Jerry Woody, "the zine is a little too serious." A bit of humor would help this effort tremendously.

On the positive side, *Heart of Dixie* features some interesting fiction by John Holland; some so-so fiction by William O. Bynum; and some competent strip work by L. & M. Lambright and Tim Temmel. The best art in the issue is wisely featured on the cover, where Jerry Riddle has created a motley but interesting group of super beings.

I could learn to like this zine a lot, if it would just learn to

to present up-to-date comics news. By the time most of these 'zines see print, the comics they are reporting on have become back issues and have doubled in value in Overstreet. Regular, monthly, "big time" fanzines like *The Comics Journal* have a hard enough time putting out news before it has grown stale. How can a bi-monthly, quarterly, or irregular zine hope to keep up?

In all honesty, I feel that news should be left to a weekly comics newspaper (which shall remain nameless, lest this should sound like an unabashed plug) that can give us the information before the news becomes history.

I can easily recommend *Heart of Dixie*, because it is an honest, intelligent effort with several entertaining features. My only reservation is that it isn't as much fun as it could be. But that, I trust, will be on the list for improvement.

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The Stamp

Available from Paul Tumey, 1525 Blountstown, Tallahassee, Fla. 32304. Costs are 50¢ per issue or \$2.00 for a one-year sub of four issues.

What can you say about a hero who has all the powers of a postage stamp? How about, "Huh?" I can also say that this is a nice little fanzine. Paul Tumey hasn't tried to create the world's definitive super-hero strip; he's just having a good time putting out a fun zine that everyone can enjoy.

In *The Stamp* we are treated to the adventures of Eustace P. Glue of Mucilage who, in his alter ego of The Stamp, battles crime with all the powers at his disposal. Of course, his powers are somewhat limited. In his first story, while still testing his might, he finds out that he does not possess super-strength nor X-ray vision, so he mails himself to the villains' hideout and captures them from within. It's the inventiveness and imagination of this book that make it fun to read.

The art is not polished and professional, so don't expect that. Paul's art is crude at best, but it is very well suited to his subject matter. There are several back-up features in each issue as well as some reviews and a letter column. *The Stamp* is an interesting package for 50¢. I think you'll enjoy it.

The Savage Press/The Fandom Press

Availability on these zines can be a bit confusing, so write for titles and prices on Savage Press minicomics to: Ron Fleming, TSP/TFP, 7595 Caroline Dr., Monroe, Mich. 48161. The Fandom Press (at the same address) presents *Feral Tales* for \$1.35 per copy. Now that you know how to get them, I'll tell you just what "them" are.

First, the minicomics. The Savage Press produces a plethora of minicomics with titles like *Superhero Terror*, *Rage*, *Styx*, *Origins*, and others, all of which are connected in one way or another to a vast and intricate tale of a religious war in the far future. All the minis I have seen from Savage have been the work of Rick McCollum (story and art) and Bill Anderson and Ken Meyer Jr. (inkers). Rick's art has a primitive power that fits his story lines excellently. And, for what it is, the writing is quite good. However, there is a complaint coming here.

The problem with this whole collection of minicomics is the fact that they are minicomics. There are so many different characters and so many various plot threads that it is very difficult to follow in eight page increments. After reading six issues of *Superhero Terror*, I still don't have a good idea of the whole concept of the universe in which this story takes place or how all these characters (and there are a lot of characters) fit with each other. For my part, I'd like to see large, coherent chunks of this story collected in a larger format zine, which would give Rick a better chance to let his readers in on the intricacies of the tale he is spinning. Otherwise, this is excellent work and is well worth looking into. But be sure you get enough issues so you can make sense of the story.

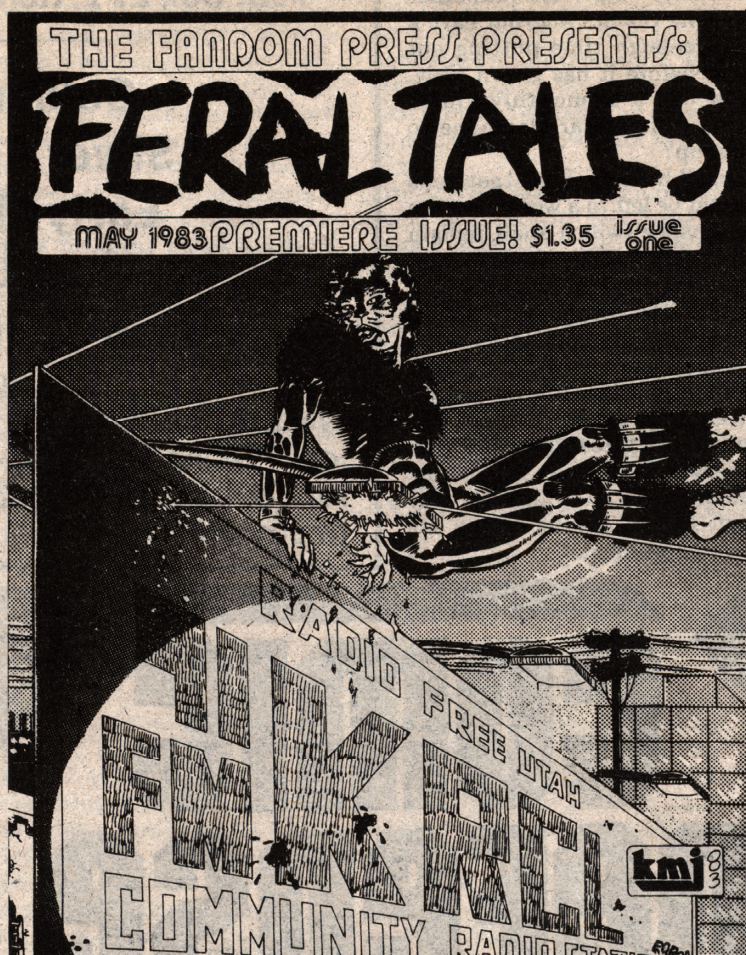
I don't know why *Feral Tales* is published by The Fandom Press instead of The Savage Press, but there must be a reason. Both TFP and TSP are run by Ron Fleming, but each has a separate output. Don't ask me why; maybe Ron knows. All that aside, *Feral Tales* is an excellent stripzine.

Ken Meyer Jr. has created a catman superhero named Feral. He is a hero with a purpose and he is quite mean when he needs to be. His story is told with drama and good pacing. That, combined with superior art work and intelligent scripting, make

this a fanzine everyone will enjoy.

I can't let this review go by without some criticism, can I? This is a small format (5½x8½) zine, and Ken has attempted some very "arty" layouts, but

with this limited space the art tends to look very crowded. Perhaps in a larger format these panel-to-panel progressions would add to the flow of the story, but here the panels should be larger, so the reader can make



out the action without burying his/her nose in the book.

This is a good zine, though, and well worth its \$1.35 cover price. I have no qualms at all about recommending *Feral Tales* for mass consumption.

Not Available Comics

I know it sounds like a contradiction in terms, but *Not Available Comics* are available from Matt Feazell, 32 Six Knives Ct., Raleigh, N.C. 27609. Write for his free catalogue of the many and available minicomics he publishes!

Don't look to these comics expecting great art, 'cause you won't find it. What you will find is a lot of fun. Mat Feazell has put together a collection of minicomics where the art doesn't really matter, but the stories are engaging, interesting, and fun. He has populated his stories

with characters like Cynicalman, Antisocial Man, Cutegirl, and Stupid Boy. Godzilla even pops in for a couple of guest appearances. And all together they poke good-natured fun at superhero comics, fans, fandom, villains, and everything else comics lovers find dear to their hearts.

Even the art itself is a poke at everyone's obsession with pretty pictures. Nearly all of Matt's characters are stick figures with round heads and little dots for eyes. Naturally, each character has his own distinguishing features, but as a whole the art is as simple as art can get and still tell a story. Matt and his pals Walt Lockley and Randy Carpenter seem to be having a good time putting out these books and pulling everyone's leg at the same time.

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I don't know about you, but I'm ready for bed. It's funny how most fan work gets done in the late-night hours, when everybody else in the house is sleeping and wishing that all the fans would stop typing and get some sleep, too. Well, that's what I plan to do now. See you all next time.

Send me stuff: Jim Bertges, The Zine Fan, 1332 Currant Ave., Simi Valley, Calif. 93065. Good night.

Footnotes

More often than not, the center page spread of *Marvel Mystery Comics* had short stories by the famous "hard-boiled" mystery author, Mickey Spillane.

— William Young Jr.

Issue #13 of *Marvel Mystery Comics* introduced "The Vision." This Vision was created by Joe Simon and Jack Kirby. The Vision was a supernatural hero from another dimension who came to Earth to fight the forces of evil.

— William Young Jr.



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Annual 1	.45
DEFENDERS	
19, (5)	.45
27, 28, (5)	.30
42, 43, 45, 46, 52-54, Giffen (5)	.50
47-49, 51, (5) Giffen (Moon Knight)	.75
24, 30-33, 36-41, 55-58, 60-66, 69, 72, 74-84, 89, 101, 106, 111, 112, 119, 120	.20
125, (New Defenders)	.75
DNAGENTS	
2-5	.90
DREADSTAR	
1 & Annual 1	1.25
2-7	.90
DR. STRANGE	
9, 11, 13, 15-22, 28, 30, 36, 45, 47	.25
49-52, 61	.30
56, (P. Smith)	.40
Annual 1, (10)	.40
ELFQUEST	
3, 5, 6, 11, 13, 16	.75
E-MAN	
1-9	.40
EPIC MAGAZINE	
1, 4, 6-10, 12-16, 18-20	1.25
FALCON, THE	
1, P. Smith	.40
FANTASY MASTERPIECES	
1	1.00
2-4	.50
5-14	.35
FANTACO'S CHRONICLE SERIES	
(All \$1.50 cvr)	
2, F.F. 3, D.D. 4, Avengers 5, Spiderman	.60
FANTASTIC FOUR	
78, (5)	1.75
209, 211, 212, 215, 216, 218, Byrne	.75
161, 165, 168-171, 174, 177-180	.40
237-239	.40
182, 184, 188, 189, 192, 194, 195, 205, 207, 208, 219, 224, 228-230	.35
245-249	.30
250	.40
251-262	.25
Annual 12, 13, 15-17	.50
FIRESTORM	
1, 7, 10, 14, 17	.30
GHOST RIDER	
3, 4, (3)	1.00
13-19, (5)	.50
21-26, 28-34	.25
35 (5) Starlin	.45
50 D.S.	.35
36-49, 52-79	.20
GREEN LANTERN GREEN ARROW	
1-4 (Adams \$2.00 cvr.)	1.20
GROO THE WANDERER	
2-4	.50
HAWKEYE	
3, 4	.35

HERCULES (Limited Series)	
3, 4	.25
INCREDIBLE HULK	
116, 117, (5)	.90
171-173, 186, 188, (5)	.30
200 (5)	.75
222 (5) Starlin	.35
250 (5) D.S.	.45
191-195, 197-199, 201-203, 205-221, 223-248, 251, 253-267, 270, 271, 274, 278, 281, 284	.20
Annual 5, 6, 9, 10, 12	.35
8, Sasquatch, (10)	1.00
11, Miller, (5)	.75
INDIANA JONES	
1-5, 10-12	.20
IRON MAN	
78, 79, 81, 82, 84, 85, 87, 88, 90-95, 97-99, 103, 104, 108, 110, (5)	.50
125, 127, (5)	1.00
135, 145-147, (5)	.35
148, 149, 151-158, 160, 162-165	.30
Annual 3	.40
JOHN LAW	
1, Eisner (\$1.50 cvr.)	.75
JOHN SABLE	
1	.90
7, 8	.65
JUDGE DREED	
1	.75
JUSTICE LEAGUE OF AMERICA	
152-159	.40
186-191, 196, 198	.35
93, (1st All Star)	.90
200, (\$1.50 cvr)	.75
201-220	.30
KAZAR THE SAVAGE	
15-17, 20-23, 26-28	.25
KREE-SKRULL WAR	
1, 2, Adams (\$2.50 cvr)	1.25
KING CONAN	
1	1.00
8-19	.30
KULL	
Vol. 2 #2, 3 (\$1.25 & \$1.00 cvr)	.40
LEGION OF SUPER HEROES	
265, (Starlin)	.35
292-294	.90
300	.70
295-299, 301-307	.40
Annual 2	.60
MARVEL FANFARE	
5-12	.75
MARVEL GRAPHIC NOVEL	
1, Capt. Marvel 4th	3.00
6, Star Slammers 1 st.	3.50
7, Killraven 1 st.	3.00
MARVEL PREMIERE	
22, 24, 27-30, 39, 40, 42, 43, 49, 51, 53	.20
57, 58, (Dr. Who)	.45
61, (Star Lord)	.35
MARVEL SUPER SPECIAL	
(1 Kiss) (2 Conan)	1.50
(19 Bond) (23 Annie)	.50
(24 Dark Crystal)	.75
(25 Rock & Rule) (26 Octopussy)	1.00
(27 Jedi) (28 Krull)	1.25
MARVEL TALES	
138, 141, 144, 146-149, 151-159	.20
MARVEL TEAM UP	
35-37, (5)	.40
40, 41, 43, 47, 50, 51	.35

MARVEL TEAM UP	
54, 55, 59, 60, (5) Byrne	1.75
62-70, 75, 79, (5) Byrne	1.25
71, 72	.40
52, 56, 57, 84-88, 90-94, 107, 109, 111-113, 115, 116, 120, 121, 123, 124, 127, 130, 131, 134	.20
100 Byrne & Miller	2.00
117 (Wolverine)	.50
118, (Professor X)	.35
135 (Kitty Pryde)	.40
Ann. 6, (Cloak & Dagger & New Mutants)	.75
MARVEL TWO IN ONE	
10, (5)	1.00
12, 13, 15-17, 19-21	.45
22-26, 29, 30	.25
35, 37, 40-42, 44, 47, 49, 56-61, 63, 64, 69-73, 76-79, 81, 82, 85-87, 81-93	.20
96, (X-Men Cameo)	.35
43, 50, 53, 55, (5) Byrne	1.00
Annual 1, (5)	.75
4-6	.35
MARVEL UNIVERSE	
8-12	.65
MASTER OF KUNG FU	
36, 38, 41-43, 45, 46, 48-53, 55-62, 64, 67, 68, 74, 78-80, 86-88, 91, 94-97, 99, 111-116, 119, 123	.20
100, 118, D.S.	.35
MASTERWORKS SERIES	
2, Frazetta (\$1.50 cvr.)	.75
3, Wrightson (\$1.50 cvr.)	.65
MICRONAUTS	
5, 6, 9, (5)	.75
16, (5)	.35
37, (Giffen X-Men)	1.00
38, (first direct) (5)	1.25
30-33, 35, 35, 40-47	.30
48, (1st Guice) (5)	1.00
49-51, (5)	.60
53, 55, 56	.45
MICRONAUTS X-MEN	
1, Guice art	.35
Case of 300 #1	90.00
MOON KNIGHT	
1	1.00
20, 26-34	.45
MS. MYSTIC	
1, (Adams art)	.50
MS. TREE	
1-3	.50
NEW MUTANTS	
1	1.25
2, 3, 5	.60
6-11	.40
NEXUS	
Vol. 2 #1, 2	.75
Vol. 2, #3	.90
OMEGA MEN	
1, (100)	1.00
2-5, (200)	.60
6-10, (200)	.55
PACIFIC PRESENTS	
1, 2	.60
POWER MAN & IRON FIST	
16, 20, 22, 23, 26, 28, 29, 35-47, 51-53, 55, 59, 60, 62, 63, 65-74, 77-98	.25
75, Annual 1	.35
G.S. 1	.50
RED SONJA	
Vol. 1, #2, 4-10	.20
Vol. 2, #1, 2	.20
Vol. 3, #2, 3 (\$1.00 cvr)	.35

ROM	
24, 31, 33, 34, 36, 37, 40, 41, 43-49	.35
Annual 1, 2	.50
RONIN	
1-3	1.25
Case of 100 #1	120.00
SAVAGE SWORD OF CONAN	
61, 67-72, 75-94	.70
SHIELD, THE	
1-3 (\$1.00 cvr)	.50
SILVER STAR	
1-3	.50
SILVER SURFER	
1, Byrne (\$1.00 cvr) (10)	.80
SPECTACULAR SPIDERMAN	
4, 6, 7, 13, 14, 16, 17, 19-21, 24, 25, 30-43, 45-62, 65-68, 71-73, 79, 80, 83, 84, Annual 3	.30
27, (3) (1st Miller D.D.)	9.00
28, (3) (Miller D.D.)	.60
SPIDERMAN	
33, (5) NM-Mint	4.00
64, (5) NM-Mint	2.00
162, (5)	1.75
189, (5)	1.00
200, (Double size)	.45
143, 147, 150-160, 163-171, 173-179, 181-186, 191-199, 201, 202, 204, 205, 209-211, 213-216, 222-231, 233, 234, 236, 237, 243, 247	.35
Annual 10, 11, 12	.60
STARSLAYER	
4-11	.60
STAR WARS	
40-42, 45-48	.35
58-66, 72-79	.20
SUPER BOY	
1-6	.40
TALES OF THE NEW TEEN TITANS	
1, 3, 4	.30
TEEN TITANS	
15	.60
16-21	.35
23-25	1.00
22, 26-38	.40
Annual 1 & 2	.75
Keebler (\$1.00 cvr)	.60
THING, THE	
6, 7	.40
THOR	
216, 221, 234, 238, 239, 244, 247, 248, 256-258, 272-275, 279, 281, 282, 285-291, 294, 295, 306-315, 317-326, 328-330, 332, 333, 335	.30
Annual 8-11	.50
THRILLER	
1-3 (\$1.25 cvr.)	.55
Case of 200 1-3, your choice, no mix	100.00
TWISTED TALES	
2-4	.90
VIGILANTE	
1	.90
2	.75
VISION-SCARLET WITCH	
1-4	.20
WARP	
1-9, & Special 1	.40
WARLORD	
48, 55	.60
50, 53, 56-77	.35
Annual 1, 2	.45
WHAT IF?	
27, (Phoenix)	1.25
28, (Miller Daredevil)	2.00
35-42	.40
WOLVERINE	
2-4	.45
X-MEN	
149, 171, 175	.60
150-153, 170, 172-174	.50
176, 177	.40
166, (Smith, \$1.00 cvr.)	1.00
Annual 5, 6, 7	.50
X-MEN & TEEN TITANS	
1, (\$2.00 cvr)	1.00

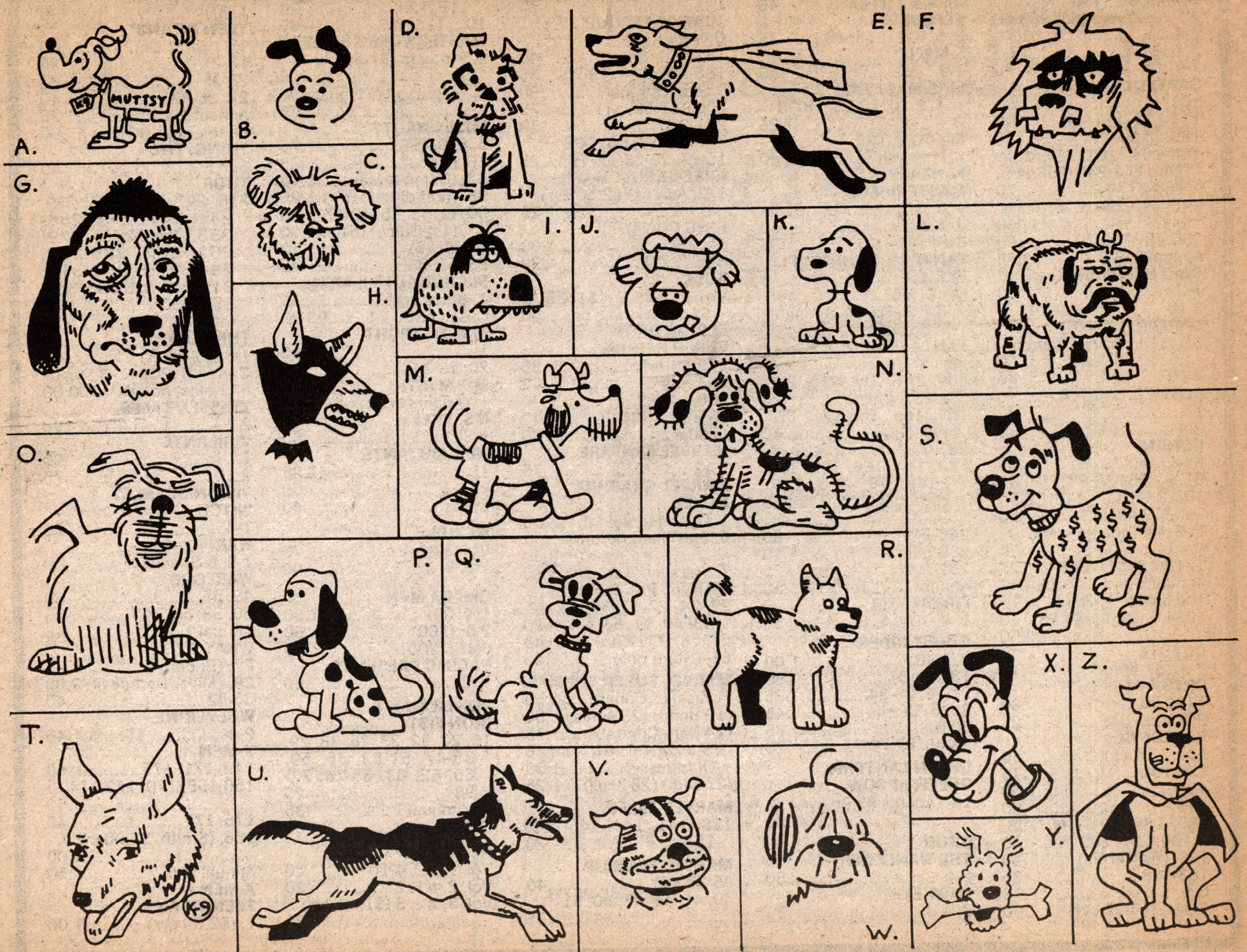


Match the dogs with their master or mistress.

By J. Oster

Answers on Page 72

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WEIRD SCIENCE

©Wm. M. Gaines

The complete 22-issue run of **WEIRD SCIENCE** features the artwork of Wally Wood, Joe Orlando, Al Williamson (some with Frazetta), editor/scripter Al Feldstein. Some of the stories are EC adaptations of work by Ray Bradbury. When **WEIRD SCIENCE** was cancelled, EC continued publishing science fiction in the comic **WEIRD SCIENCE-FANTASY** (later titled **INCREDIBLE SCIENCE FICTION**). Four volumes in slipcase, ppd: \$75

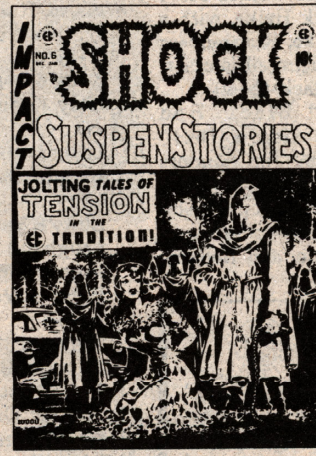
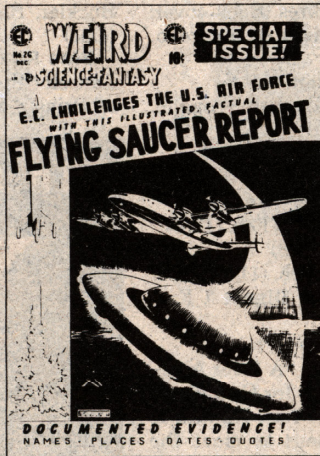


WEIRD FANTASY

Companion set to the **COMPLETE WEIRD SCIENCE**, this Feldstein-edited title also ran 22 issues and features the same line-up of artists (and adds Severin and Elder) and Bradbury adaptations. It was also discontinued by EC and once again the thread was picked up in the title **WEIRD SCIENCE-FANTASY**. Four volumes in slipcase, ppd: \$75

WEIRD SCIENCE-FANTASY

EC's final sf title, it featured work by the cream of EC's artists of the fantastic, including Wally Wood, Al Williamson, Joe Orlando, and adding Bernie Krigstein and Jack Davis. It's first issue was numbered 23, which continues the numbering from the two cancelled comics **WEIRD SCIENCE** and **WEIRD FANTASY** (both of which expired with #22). This comic was renamed **INCREDIBLE SCIENCE FICTION** with #30. The final issue was #33, ending an eleven issue run. Two volumes in slipcase, ppd: \$45

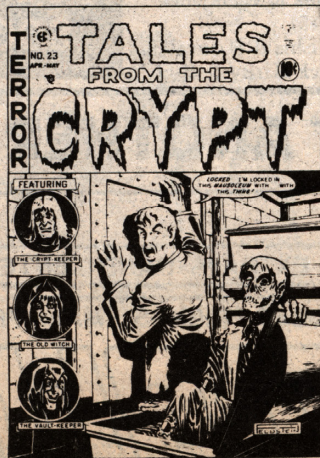


SHOCK SUSPENSTORIES

These eighteen comics contain stories which range from the twist-ending short story to *film noir*-like thrillers to socially relevant pieces which are, in the words of critic Bhub Stewart, a "head-on collision with the real issues of American life." Among the artists represented here are Wally Wood, Joe Orlando, Jack Davis, George Evans and Reed Crandall. Three volumes in slipcase, ppd: \$60

CRYPT

One of three horror titles published by EC (another one, **VAULT OF HORROR**, is now available in this series, see below. The third, **HAUNT OF FEAR**, is yet to be published), this Feldstein-edited comic featured artwork by many EC favorites including Feldstein, Jack Davis, "Ghastly" Graham Ingels, Johnny Craig and (in later issues) Bernie Krigstein. Originally titled **CRYPT OF TERROR**, it was renamed **TALES FROM THE CRYPT**, and ran 30 issues. Five volumes in slipcase, ppd \$90

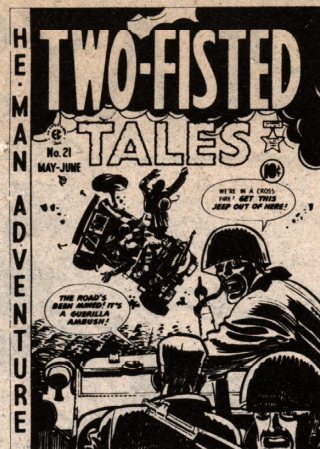


THE VAULT OF HORROR

Another in the trio of EC's horror titles, the 29-issue run of **VAULT** was edited by Johnny Craig, who not only did practically every "Vault Keeper" story but *all* the covers! Once again, EC's staple horror artists appear here, including Al Feldstein, Jack Davis, Graham Ingels and eventually Bernie Krigstein. Five volumes in slipcase, ppd: \$90

TWO-FISTED

EC's longest-running war book, this Kurtzman-edited comic features work by him and other action-oriented EC artists; Jack Davis, John Severin (or the Severin-Bill Elder team), Wally Wood, and an occasional piece by non-regulars such as Alex Toth and Joe Kubert. Issues 37, 38 and 39 were exclusively John Severin efforts, and sprinkled throughout are Kurtzman's special Civil War stories, like all his EC war work historical accuracy is a hallmark. Four issues in slipcase, ppd: \$75

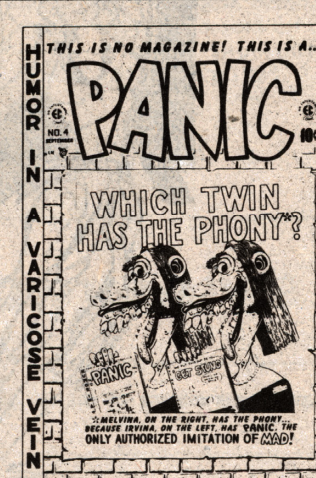


FRONTLINE

A companion to **TWO-FISTED TALES**, **FRONTLINE** was also edited by Harvey Kurtzman and features much the same artist lineup. More of the EC Civil War stories appear here, as well. Again, attention to authentic detail and historical accuracy is evident throughout. Three volumes in slipcase, ppd: \$60

CRIME SUSPENSTORIES

The 27 issues will comprise five volumes, packaged in a deluxe slipcase with all the quality you have come to expect! The emphasis is pulpy-crime drama of the James M. Cain type, with the Feldstein flavor and the distinctive EC slant. Artists included in this collection are primarily Craig, Ingels, Davis, Wood, Kamen, Evans, and Krigstein. Five volumes in slipcase, ppd: \$90



PANIC

12 issues, the companion title to **MAD**. Edited by Feldstein (the editor of **MAD** magazine since 1956) and featuring many of the **MAD** comic crew. Humor in a varicose vein! Two volumes in slipcase, ppd: \$45

PREPUBLICATION PRICE: \$75 (until 9/1/83)

PREPUBLICATION PRICE: \$40 (until 12/1/83)



Russ Cochran Publisher PO Box 469 West Plains, MO 65775

All prices postpaid. Make checks and money orders payable in US funds only. Canadian customers should add \$5 per set, and other foreign customers should add \$10 per set, to cover postage and handling. We ship UPS to US addresses unless you request otherwise. We accept Mastercard and Visa. (417) 256-2224 Missouri residents must add 5% sales tax.



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- ☐ THE COMPLETE WEIRD FANTASY, 4 vols in slipcase, \$75.
- ☐ THE COMPLETE WEIRD SCIENCE-FANTASY, 2 vols in slipcase, \$45.
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As a special introductory offer (we want to get you *hooked* on these books!), we will send you one volume (not one set!) of our choice (but you can state a preference if you wish) for only \$10. postpaid! Send for one today! You'll get *hooked*!

- ☐ HORROR
- ☐ SCIENCE-FICTION
- ☐ WAR
- ☐ SUSPENSE

Comics in your Future

This list is continually revised and updated. Each company's titles are arranged alphabetically by sales date. The first date in parentheses after each comic's description is the date it is to be shipped by the printer, the second is the on-sale date. Thus, (11/16 12/6) would mean the comic is to be shipped Nov. 16 and is to go on sale Dec. 6. If only one date appears, that is the shipping date, unless specified otherwise. Comics shops will have titles for sale one to three weeks earlier than the official on-sale date.

NOTE to publishers and publicists: If there are errors in this list, even minor ones, please let us know (preferably in writing) so we can fix them. Any errors are inadvertent and we want them corrected at least as much as you do.



Cerebus 55: "The Origin of the Wolveroach, Part Two" by Dave Sim. The story of yet another of Artemis Strong's identities continues. "Something Like an Origin" by Valentino is a premiere of "Normalman." (Oct 15)

Journey 5: "Dust Devil" by Bill Loeb. Joshua meets a party of British "freedom fighters" who learn the meaning of the cryptic scrawl, "Fitzhugh lives in the woods," and finds that the changing seasons have made the wind an enemy. Also a Dave Sim/Bill Loeb pin-up. (Oct 15)

Neil the Horse 5: by Arn Saba. "Neil the Horse, Video Warrior" continues, a musical comedy in comic-book form. (Oct 15)

Priestess by Dave Sim. A card game. (No release date set)

Cerebus 56: "The Origin of the Wolveroach, Part Three" by Dave Sim. Artemis Strong concludes his most recent origin story. (Nov 15)

Normalman 1: by Valentino. Three stories featuring Normalman, his nemesis Ultra-Conservative, and the 34th Century's Legion of Super-fluous Heroes and the Fanatic Four. In color. (Jan 15)

MISCELLANEOUS COLLECTIBLES

TERMS: please include \$1.50 postage.

3 STOOGES cardboard punchout moving picture machine with 2 sets of comedy pictures. 1937 NM unpunched\$35.
BATMAN ceramic bank-full figure 7 inch tall. 1966 Nat'l. Per. Pub. (color)\$7.
ROBIN same as above\$7.
JIMMIE ALLEN flight lessons #2, #3 ...\$5. @
HOPALONG CASSIDY "3 On A Trail" 8mm Castle complete edition boxed\$8.
BOB HOPE "I Never Left Home" Album 1946 VG — 4 record set Excellent ...\$14.
POGO-ALBERT-Beauregard 1969 figurines approx. 4 in. tall — movable heads ...\$3. @
DICK TRACY WRIST RADIO battery cover off back & doesn't work\$8.
GUNSMOKE BOARD GAME 1958 Excellent but 3 minor pieces missing\$8.
DONALD DUCK Party game for young folk 1938 large board game-box G but a couple pieces missing inside\$10.
OH BLONDIE 1940 game, box age soil ...\$7.
ANNIE OAKLEY Board Game, corn repr. \$6.
Dragnet 1955 Board Game VG no ins ...\$6.
JAMES BOND 007 Game 1964 VG\$7.
ZORRO 1957 Action photo puzzle VF\$5.
Davy Crockett Action Photo 1955 VF\$5.
DICK TRACY POP-UP BOOK "Capture of Boris Arson" VG but 2 of the 3 pop-ups have been partially clipped\$25.
L.O.A. & THE HAUNTED HOUSE VG C&L\$8.
L.O.A. BIG BIG BOOK spine repair — Fr. \$6.
TV GUIDE FALL PREVIEW 1954-55 VG. \$15.
WHO'S WHO IN HOLLYWOOD 1958 Dell VG\$10.
HOLLYWOOD YEARBOOK 1951 VG\$7.
MOD. SCR. HOLLYWOOD YEARBK #1 NM\$10.
PHOTOPLAY 6/30 incredible 164 pgs. VG\$10.
Also 4/33 VG, 10/34 VG\$7. @
NEW MOVIE 4 diff. 1930 issues (VG) ...\$7. @
BLB: TERRY & THE PIRATES VG 1st\$8.
FLASH GORDON/MONSTERS OF MONGO VG\$15.
TAILSPIN TOMMIE/HUNT FOR PIRATE GOLD VG\$8.
COMICS: CONAN #1 Fr/complete\$5.
MANDRAKE FEATURE BK 46 Fr — back cover & spine have been repaired\$8.
LAST OF THE COMANCHES VG Avon\$6.
TARZAN 4C 134 F/G right edge of frt cv repaired from middle up to top\$10.
TWO-FISTED TALES #39 Good\$6.
CAPTAIN EASY 4C 111 G\$5.
LONE RANGER #4 VG (Dell)\$5.
LONE RANGER 4C 151 G-plus\$5.
TERRY & THE PIRATES #17 VG\$5.
VAMPIRELLA 1972 Annual VG-plus\$6.

NORMAN JONES

513 ROSEWOOD DR., WASHINGTON, IL 61571



Starmasters 2: "Breed" by Paul Ryan. "Women of W.O.S.P." by Tom Lyle. Cover: Paul Gulacy. (Sep)

Americomics 5: "Origin of Scarlet Scorpion" by Rik Levins & Kevin Dzuban. "The Blue Beetle" by Laney & Bill Black. (Oct)

Captain Paragon 1: "Captain Paragon" by Dan St. John, Greg Guler & Bill Black. "Captain Paragon" by Don Secrease & Neville. "Ms. Victory" by Mark Heike & Bill Anderson. Cover: Guler & Mike Machlan. (Oct)

Nightveil 1: by Ben Smith, Steve Ringgenberg & Mark Heike, with a second story by Heike, Ringgenberg & Bill Anderson. Nightveil is a sorceress. Cover: Bill Black. (Nov)

Bolt 1: by Bill Black, Rod Whigham & Roy Richardson. (Dec)

Starforce Six 1: by Jim Sanders III, Phil White & Willie Blyberg. Starforce is a youthful super team consisting of Buckeye, Samson, Nightowl, Fawn, Jade, and Bellona. (Dec)



Archie's Double Digest Quarterly 9 Jan. (10/11)

Betty & Veronica Xmas Spectacular 536 Jan. (10/11)

Blue Ribbon 4: "The Jekyll-Hyde Decision": The Fly and Fly Girl try to save the mayor of New York in a story by Stan Timmons, Rich Buckler & Trevor Von Eeden. "Ring Quest" by Jack C. Harris, Deryl Skelton & Buckler has Fly searching for his missing ring. Cover: Rudy Nebres. (10/11)

Laugh Comics Digest 50 Jan. (10/11)

Life with Archie 240 Jan. (10/11)

Archie's Pals & Gals 167 Jan. (10/18)

Everything's Archie 109 Jan. (10/18)

Jughead with Archie Digest 60 Jan. (10/18)

Steel Sterling 4: "License to Kill" by Robert Kanigher & Luis Eduardo Barreto. Steel Sterling and the Young Steelers vs. the Four Horsemen of the Apocalypse. Cover: Alan Weiss & Rudy Nebres. Back cover: Carmine Infantino & Barreto. (10/18)

Betty & Me 137 Jan. (10/25)

Katy Keene 2. By Bill Woggon. (Oct)

Little Archie 534 Jan. (10/25)

Archie Comics Digest 64 Feb. (11/8)

Betty & Veronica 328 Feb. (11/8)

Laugh 381 Feb. (11/8)

Archie & Me 143 Feb. (11/15)

Betty & Veronica Digest 7 Feb. (11/15)

Jughead 332 Feb. (11/15)

Thunder Bunny 2: "A Is for Alien, B Is for Boston, C Is for Crusaders" by Marty Greim, Brian Buniak & Dave Simons. About to meet the Mighty Crusaders, Thunder Bunny is mistaken for an alien. Wrap-around cover: Buniak & Rich Buckler. [Delayed.] (11/15)

Blue Ribbon 5: Shield (Lancelot Strong). Cover: Jack Kirby & Rich

Buckler. (11/15)

Fly 5: "X, Y, Z" by Steve Ditko. Thomas Troy is brought before the Ethics Board with his best friend, D.A. Richard Busse, swearing to have him disbarred. Also The Jaguar by Charles Ward & Vicatan, Jane of the Jungle by Henry Boltinoff. Cover: Ditko & Rudy Nebres. (11/15)

Archie Andrews Where Are You Digest 30 Feb. (11/22)

Archie's TV Laugh-Out 93 Feb. (11/22)

Blue Ribbon 6: (11/22)

Archie at Riverdale High 95 Feb. (11/29)

Mighty Crusaders 6: "Untold Origin of the Jaguar" by Cary Burkett, Rich Buckler & Tony DeZuniga. "Flaky Puff (Isn't Sweet!)" by Marty Greim, Dick Ayers & Tony DeZuniga continues the Shield serial. Cover: Buckler. Back cover: Rudy Nebres. (Dec)

Blue Ribbon 7: Reprints ("Meet Lancelot Strong," "The Double Life of Private Strong," "Spawn of the

"X" World," "Mystery of the Vanished Wreckage," "The Menace of the Micro-Men," "The Strange Case of Lovable Lou the Toy-Master") by Joe Simon & Jack Kirby, Al Williamson, from *The Double Life of Private Strong*, published in 1959. Cover: Carmine Infantino & Luis Eduardo Barreto. (Dec)

Blue Ribbon 8: by Bill DuBay. The Web meets The Jaguar. (Jan)

Blue Ribbon 9: Horror stories: "Sleeper" by Steve Bissette, "The Eyes of Valeria" by Gray Morrow, "The Downstairs Neighbors" by Doug Wildey, "The Hand of Ages" by Steve Ditko, and an untitled story by Bill DuBay & Alex Nino. (Feb)

Blue Ribbon 10: Reprints from *The Fly*: "The Fly" by Joe Simon, "The Overblown Marshal of Spire City" by Jack Davis, "Slide Rule's Revenge" by Bob Powell, "The Jaguar" by John Rosenberger, "The 20-Ton Man" by Powell, "Tim O'Casey's Wrecking Crew" by Dick Ayers & Paul Reinman, "Magic Eye" by George Tuska. (Mar)

There's No Time Like Tomorrow



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OH NO! NOT ANOTHER TEAM BOOK!

AN EXTRA-GANDT ENTERPRISE

MY DEAREST, DEAR FRIENDS! MAY I PRESENT:

POWER PLAYS™



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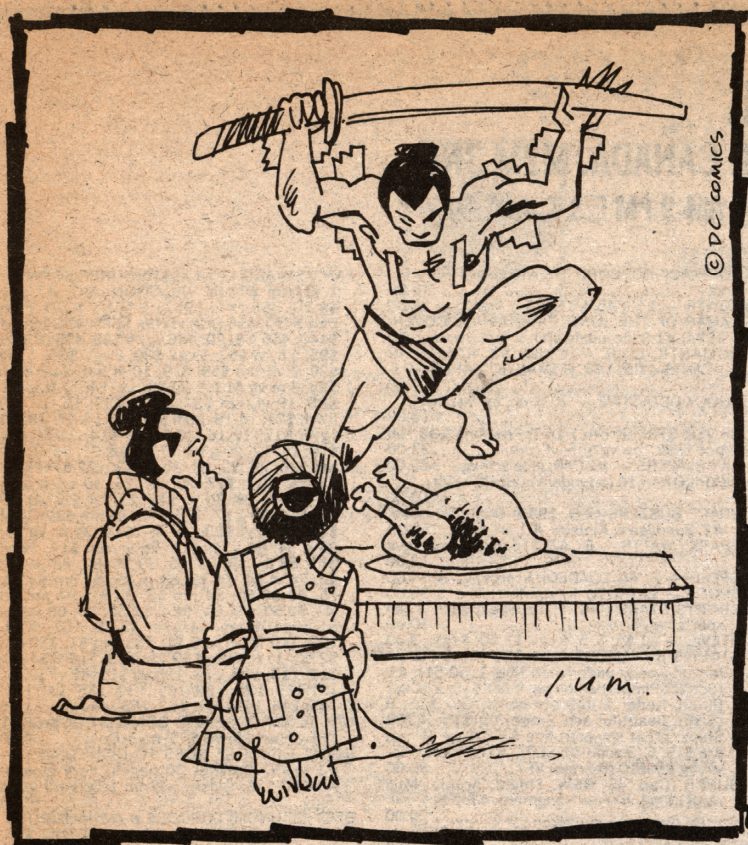
Ah, but what a team! In a single night, powers beyond their dreams (well, their expectations, anyway) appear at random in thousands of people throughout the world. Where did they get them? What will they do with them? These folks are just a few of the lucky winners you'll meet, and you'll be one yourself besides, if you pick up **POWER PLAYS** #1, available soon from your local comics shop, or distributor (I hope) or by mail for \$1.50 plus 50¢ postage from:

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by Baron & Rude stars Judah, alias The Hammer in a tribute to Warner Bros. cartoons. Cover: Rude. (Nov)
Badger 3: "The Day the Comics

Fell" by Mike Baron & Rick Burchett. Ham makes use of the weather while The Badger and The Jabberwock tangle with bikers. Back-up by

Baron, Burchett & Jeff Butler tells of the birth of Ham the Weather Wizard. Cover: Steve Rude & Butler. (Dec)



UNDERSTANDABLY, ONE CAN SYMPATHIZE WITH RONIN'S PARENTS FOR ALLOWING HIM TO CARVE THIS YEAR'S TURKEY.

CAPITAL COMICS

Nexus 4: "The Ziggurat" by Mike Baron & Steve Rude. Nexus experiences one of his most painful dreams and goes after the murderer who caused it. Cover: Rude. (Sep)

Badger 2: "Ham's New Broom" by Mike Baron, Rick Burchett & Jef-

frey Butler. Ham whips up a tornado and The Badger makes a friend of the Jabberwock. Two "The Badger's Tale" back-ups written by Baron, 4 pages drawn by Burchett & Butler, 6 pages by Charles Truog. Cover: Butler. (Oct)

Whisper 1: by Steven Grant, Rich Larson & Dennis Wolf. Origin of Whisper, a reluctant female ninja. Cover: Michael Golden. (Nov)

Nexus 5: "A Drinking Man's Tour of the Galaxy" by Mike Baron & Steve Rude. Judah decides to show Nexus how to have a big time, which leads to big trouble. Back-up story

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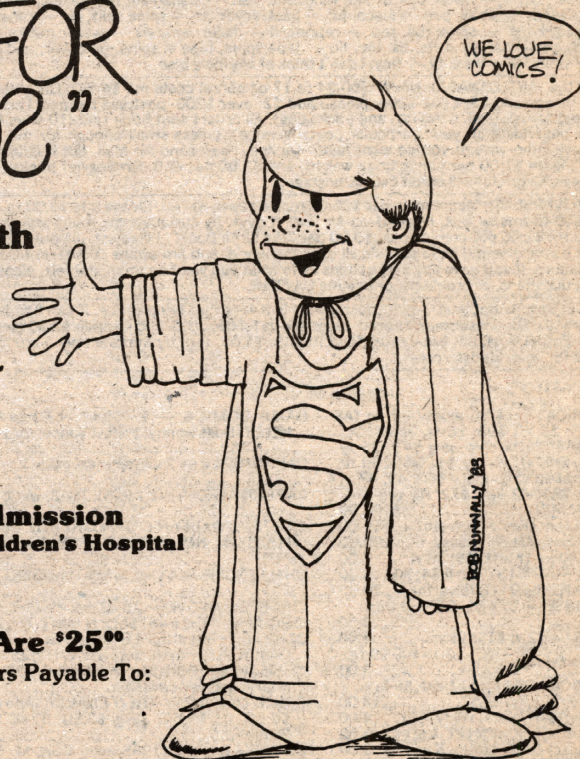
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 NATIONAL — 11 ('41, L. FINE) ts, g/vg \$55; 24 ('42, Crandall a/c) vg/fine \$45; 41 ('44) vf/nm \$39 (has Uncle Sam cover) **; 52 (Quicksilver, Whistler, 1946) VF \$24; 58 VF \$20; 54 fi \$18; 53 vg \$15; 49 (Cole c) poc, nr vg \$15; 56 fa, dry 4.00
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 CRACK (circa '45) vg (c) \$6; gd (c) 4.00
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DELL AND GOLD KEY 1941-1960'S

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GREEN HORNET — (Great art, contents, in all) 4 (1941), ts, sl ss, vg \$45; 13 vf \$39; 14 \$30; 19 fi/vf \$40; 24 vg/fine \$30; 25 vg \$22; 25 poc 1x2", ow vg/fine \$15; 27 sl ts, vg+ \$22; 26 bc soil, ow vg+ \$22; 26 fi/vf \$35; 33, 35 fi/vf \$30; 35 VF \$40; 31 fi/vf \$35; 31, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 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991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

WOW COMICS (1942-48, Mary Marvel, Phantom Eagle, Commando Yank, Mr. Scarlet & Pinky) 5 tic, 1" ts, nr vg \$45; 6 vy sm trim at L.R.C. ow glossy, vf/nm \$55; 7 sl sr, fi \$65; 15 (flag c) dry edges, ts, gvg \$15; 19 vg/fi, 26, 29 vg/fi, 30 vg+ \$18; 31-40 fine \$16; 31-40 vg \$12; 38, 40 gvg \$8; 32 sm in-ch, ow fi \$8; 50 crease, ow fi \$13; 44, 48 \$10; 55 NM/M \$23; 52 NM \$20; 53 vf \$16; 53 fi \$12; 60 NM \$20; 60, 62 VF \$15; 62 fi ..10.00

WESTERN HERO (Tom Mix, Hoppy, Hale, Boyd) * 76 (41) fi/vf \$22; 97 fine \$14; 80, 91 \$12; 89 edge trimmed \$5; 97 good 6.00 * XMAS COMICS (324 PAGES! EACH! SCARCE!) 1 (1941, Capt Marvel, Spy Smasher, Bulletman, etc) sl ws, tight, abt. gvg/vg \$300; 2 few chips, abt. g/vg (LOADED!) ..200.00

Joe E. Brown Club, 1936, comics, 2 diff. @ 5.00
BUGS BUNNY COMIC BOOKS, Quaker. 1950? 3.50
CAPT MIDNIGHT — Ovaltine Mug, 1953... 5.00
CM Shake-Up Mug, 1947, have 2 copies @ 6.50
CM SPY-SCOPE, 1947, have 2 of these @...6.50
Capt Frank Hawks — Have 4 diff. ones 1936-37, comics, ads for gifts. Each... 5.00
Compass Ring, 1947 Nabisco \$4; Color Pin-ups of comic-strip characters, Pills... 3.50
Dix, Richard Aviation gifts '40, 2 diff. @... 4.00
Donald Duck Living Top Ring, Pp '49... 4.00
Distance Finder (Quaker), circa '50... 4.00
DICK TRACY: Secret Detecto Kit, 1938, 1 tab 1 half; Aviation Equipment, '38. Ea \$8;
DT/Shirley Temple, Quaker, ring, '30s. 10.00
DIZZY DEAN — 1935-36, 3 diff. Posts, ea... 4.00
EXPLORERS RING, Post, 1948, have 3 ea... 4.00
Frank Buck Explorer Sun Watch, 1949... 6.00
Flying Rocket Ship, Gyro, etc. '38 Pabst... 5.00
GENE AUTRY Comics, camera, '38... 7.00
FLASH GORDON Air-Ray Gun, Hudson... 8.00
HOWDY DODDY, '55 bike, Franc-American 5.00
GABBY HAYES Movie Viewer, Quaker '52... 5.00
HOPALONG CASSIDY, 3 diff. '50-52, each... 6.00
Jet Plane Ring '48, 3 diff., Kelloggs @... 4.00
Kix Atomic Bomb Ring ('47) Great!... 7.50
Kix Jet Atomic Model Space Ships '47... 4.50
Little Orphan Annie, Quaker '41 (2)... 6.00
3 diff. Ovaltine ads, LOA mention @... 4.00
Lone Ranger — Pedometer ad, 1948... 7.00
LR Frontier Town '48 \$8; Flash, Pistol... 7.00
TOM MIX (some have great art, as well): Indian Blow Gun, darts, etc. 1940 \$8; Signal Ring, 1937 (nice art & h&t) @ \$6; Commando comic book ad, '43, art \$9; Compass, Magnifying Glass, art, '39 \$10; Zyp Gun, 1934, top art, scarce, good all '39; Periscope, Pocket Knife, Mystery Ring (all '39), Telescope '39, all top art! @ \$10; Movie Make-Up Kit, 1940, top art, too \$10; TV Set & Ring, 1949, 2 different ea \$8; Magnet Ring, Compass Gun, ID Bracelet, Compass Mag, Glass, 'Name Pony' contest... 7.00
MELVIN PURVIS, G-Man, 1936-37, 6 diff. @ 5.00

TOM MIX Six Shooter ad, 1939, Ralston... 8.00
Movie Star Buttons: Metal Comic Rings @ 4.00
Model City, Quaker '47; Model Farm, '48 @ 3.00
Ovaltine Goofy Circus (with LOA) '39... 5.00
Oxydrol-Dreft comic premium ad, 1950... 5.00
Pirates Gold-Detector Ring, 1947 (2)... 4.00
Ovaltine Ring, '36 \$5; Pep Binoculars... 3.00
Pat O'Brien Aviation gifts, Quaker... 3.60
Inspector Post, 1932 (F), scarce, early... 7.00
Quaker premiums, comic, etc. '39, 2 diff. @ 4.00
Rabe Ruth premiums, 1935-36, 3 diff. @ 5.00
ROY ROGERS: Full pages, 1948, 2 diff. @ \$5;
Micro, Ring, Bicycle, Paint Set, Records, & contest premium, 1940's/50s, each... 5.00
SKY RING, 7 different, circa 1948-50 @ 6.50
Terry & The Pirates, Quaker, 1945... 6.00
THREE-D MASKS, Kelloggs, 1953 (H. Doody) 5.00

ABIE THE AGENT — 1928 (1) T, '31-'32 (9) F
ACCORDING TO HOYLE — 1935 (11) H, (HH)
ALLY OOP — 1939-41 (7) 12 \$3.5; 4/11 '37 F \$4; 1942 (1) T; 1929, 1943 \$5; 1944 (35) tabs \$9; 1929, 1943 \$5; 1946 (43) Tabs \$80; 1947 (33) T \$65; 1948 (26) Tabs \$50; 1949 (23) T \$42; 1950-51 (7) \$12; '70 (T) 1; Halfs: 1939 (1), 1946-1947 (9), for \$20; 1959-63 (13) H \$10; 1946-1949 (19) th's \$25; Half-Tabs: 1947-49 (15) \$15; 1969-79 (15) 7.00

ADS OF SPECIAL INTEREST TO COLLECTORS: Disney movies, 1940's (Bambi, etc) 4 @ \$3.50; World War 2, air-war ads, 1940's (25) \$14; ERECTOR: 1928 (2), 1929 (1) @ \$8; 1947, 1949, 1950 @ \$5; SPORTS, '30s-'50s, (20) \$7; AUTO ADS, 1940's, 50s, a few dupes (45) \$22; CANIFF/SICKLES, 1936-1940, 7 diff. Ea \$3; Western Stars: John Wayne (3), Monte Hale JM Brown, Bill Elliott (4), T. Holt, J. McCrae, R. Scott, V. Monrie, The lot, Lane (2)... 25.00
STARS: C. McCarthy '38, photo, C&S \$6; CM comic '49 \$4; Shirley Temple '39 \$4; Fibber McGee, Molly, 2 diff. 1937, ea \$5; I Love Lucy, Red Skelton, A&C movie @ 4.00

BRINING UP FATHER by George McManus: 1924-1927 (20) F \$25; 1928 Full (19) \$23; 1929 (32) F \$35; 1930-1932 (29) Full \$30; 1934-1939 (22) F \$20; 1940-48 (18) F \$12; 1941-49 Tabs about 125, or more... 50.00
BARNEY GOOGLE: Full-1924-1927 (21) \$20; 1928 (13) \$13; 1929 (26) \$25; 1930-35 (21) \$19; 1936-38 (17) \$14; 1935 (6) T \$5; Rest Halfs about 50 from late '30's, early 40s... 17.00

BUZZ SAWYER by the Great ROY CRANE: Tabs: #1 ('43) \$15; #20 \$10; #3 \$7; 1944 (9) \$20; 1945-46 (11) \$18; 8/54 \$1.50; 1947-48 (19) \$25; Halfs: #1 \$12; #3 \$5; 1943-50 (21) H \$16; Thirds: 1944-45 (20) \$25; 1946-48 (26) \$25; 1950 (42) \$32; 1949 (33) \$25; 1952-1963 (31) \$17; 1954/55 (20 CB size)... 6.00
BELIEVE IT OR NOT — 1939-1950's (most '40's have 300) (238 H, 60 th's, few CB). Would like offer for Lot, or will sell for 45¢ each, my choice, in lots of 50, or more... 17.00

BLONDIE — Full: 1931-39 (12) \$12; 1940-1950 (38) \$15; 15 halfs 1933-1938 \$10; 1941-51 (31) H \$6; Tabs: 1935 (8) \$12; 1943 (44) \$18; 1944 (12) \$5; 1945 (13) \$5
BOB McNULTY/BILL by RUDY GOLDBERG (WILD): Full 1924-26 (8) \$12; 1927 (19) \$27; 1928 (14) \$21; 1929 (32) \$45; 1930 (42) \$59; 1931 (5) \$7; 1932 (5) \$7; 1933 (9) 18.00

BARNEY BAXTER — 1938 (1), 1942-49 (12) T... 26.00
BRICK BRADFORD: Tabs — 1935, 5/18, 6/1, 15, 8 @ \$5; 1937: 3/6, 7/31 @ \$4; 2/10-40, 7/12-42, 9/12, 10/31, 1943 @ \$3.50; Halfs: (21) '50s... 35.00
BRUCE GENTRY — 1947-48 (10) H, R. Bailey... 20.00

BOOTS — 4/11/37 (F) \$3; 1930 color th \$3; 1937 (2), 1941-43 (3) T, '42 H (1), 1943-1951, 29 1/2's \$18; Rest have paper-dolls: 1930 th \$3.50; 1936-39 (6) T \$12; 1948-49 (13) T \$18; 1947-48 (7) th's... 9.00

BUCK ROGERS — Full: 6/19/32 (\$117) \$20; 2/26, 10/29, 1933 @ \$20; 1934: 8/5 \$18; 10/10, 8/15 gvg @ \$15; 8/29 pce up 2x2; \$9; 6/24 b&w \$8; 12/16 b&w, fold tears \$6; 1935: 6/9, 8/4 @ \$13; 1936: 3/1, 15, 22 @ \$12; 8/2 \$12; 3/29 (Tarzan, back), gvg \$10; Tabs: 339 ('36), 340, 343, 350; 11/13-38 \$10; 41, 42 ('42), 76, 110 @ \$5; 51-54, 51-52, 516 \$3.50; Halfs: 1/19, 4/1, 21, 23-25, 51-52, 518-520, 522, 524, 543, 554, 565, 566, 569, 570, 572 \$3.50; 575, 63 ('42), 65, 75 \$3.50; 79, 81, 83 (FC back), gvg \$4; 88, 90, 91-96 \$3; 98, 100, 101, 102, 103 (Sept. 1943) @ 3.50

BETTY (Voight) 1927-1941 (21 F&H)... 9.00
BUNGLE FAMILY — 1932-37 (7), 17 Tuthill... 7.00
BOBBY SOX — 1946-49 (45M) Marty Links... 15.00

BATMAN — 10/6/46 T-\$3; Halfs: 2/11/45 \$4; 8/27/44 g \$3; 12/26/43 \$4; 1/7, 21, 2/11, 1945 @ \$4; Claire Voyant on back of rest: 1945: 6/3, 10, 17, 24, 7/8, 15, 22, 29, 8/12... 4.00

BAMBI — 1942: 9/13H, 9/6, 20, 27, 10/4 (1/2) @ 3.00
CAPTAIN EASY (Top art, Crane and others): Full: 10/15/33 \$8; 4/11/37 \$5; 12/34 p \$1; Tabs: 1937-50 (30) \$4; B&W 12/12, 19 @ \$2.50; 1941-43 (10) RC \$25; 1943-44 (9) \$19; 1945-46 (9) \$18; 1947 (14) \$25; 1948 (18) \$29; 1949 (18) \$29; 1950-51 (7) \$12; 3/25/70 \$2; Halfs: 1/1/26/39 \$3.50; 5/2/43 (RC) \$3; 1944-51 (19) \$25; Th's: 1946-1948 (21) \$20; 1949, 51 (14) th \$14; 1948-50 (5) 1/21

CURLEY HARPER — 1936-1938 (18) H... 9.00
CAPT TOOTSIE — 1947-48 (8 diff. Beck, etc) @ 2.00
CAPT YANK — 312 (43) (5) H, war-action 9.00
CONNIE F. '1941, 1938-40 (6), lovely... 15.00
CLAIRE VOYANT — (1/2) 1947-48 (4) \$9; 11/47... 3.00

DICK TRACY — Full: 1932 \$13; 1933 (6) \$55; 1934: 8/45; 1935 (10) \$55; '35 (1) dupe \$5.50; 1936: 2/16, 3/15, 4/5 @ \$5; 4/11, 1937 \$5; 1939: 1/15, 22, 2/5, 12, 19, 3/15, 12, 19, 4/16, 8/6, 9/10, 17, 24, 10/1, 8, 29, 12/10, 24 @ \$4.50; 1940: 2/18, 25, 3/10, 4/14, 28, 5/5, each \$4; 1941: 2/9,

16, 23 (nib), 3/2, 4/2, 5/11, 18, 6/1, 6/22, 8/3, 12/28 @ \$3; 11/9 hole, time \$2.50; 1942: 3/1, 7/19, 26 @ \$3; 11/6/32 T (Tarzan), \$13; TABS: 7/23, 8/27 @ \$12 (these are 1933); TABS: 7/29, 10/7, 21, 12/22, 1934 EA \$10; 1935: 3/10, 8/4, 11, 12/15 @ \$6; 12/29 gvg \$4.50; 1936: 'early (Famon), 3/29, 5/10, 7/26, 10/25 @ \$5; 1937: 1/17, 24, 31, 2/14, 21, 28, 3/7, 21, 4/11, 25, 5/23, 6/6, 13, 20, 27, 7/4, 11, 8/1, 9/19, 9/26, 10/3, 17, 24, 31, 11/7, 14, 22, 29, 6/5, 12, 19, 6/26, 7/17, 9/11, 10/23, 30, 11/6, 27, 12/25 @ \$5; 1939: 1/1, 3/26, 4/2, 9, 5/21, 7/16, 23, 8/6, 10/29, 12/16, 23 @ \$4.50; 1940: 1/7, 2/25, 5/12, 5/26, 6/9, 16, 7/7, 8/10, 24, 9/1, 8, 15, 29, 10/5, 10/13, 19, 27, 11/3, 10, 17, 24, 12/1, 8, 15, 22, 29 @ \$3.50; 7/14, 21, 28, 8/4, 10/13, 8/18, 9/8 all dry L edge @ \$2.50; 1941: 4/20, 27, 5/4, 7/27, 8/3, 9/7, 14, 28, 10/5, 11/16 (Mole) \$3.25; 1942: 3/29, 4/5, 12, 5/24, 7/12, 8/23, 9/6, 13, 9/20, 27, 8/30, 10/4, 11, 18, 25, 11/1, 8, 15, 22, 11/29, 12/20, 27 @ \$3.25; 1943: All @ \$3.25 10/10, 11/28/43 g @ \$2.50; 1944: ALL @ \$3 1945: All dates, except May, each \$3; 1946: 1/4, 5/2, 19, 6/2, 16, 7/21, 28, 9/1, 22, 10/13, 11/3, 17, 24, 12/8, 15, 29 each \$3; 1947: ALL. 1948: All except Sept. Ea \$2.75; 1949: 1/23, 30, 2/6, 13, 20, 27, 3/27, 4/3, 17, 7/3, 8/21, 8/28, 9/4, 11, 18, 10/16, 11/6, 27, ea \$2.50; 1950: 4/16, 23, 10/28, 51, 2/17/52 @ \$2; 10/7/56, 3/24, 10/13, 7/28/57, 7/27/58 @ \$2; HALFS: 1939-59: 21, 6/4 @ \$4; 9/28/41 \$3.25; 1942: 9/13, 10/25, 11/1, 22 each \$3.25; 1943: 2/11, 28 @ \$5; 2/28 \$3; 4/25, 6/27 \$3; 7/4, 11, 18, 25 @ \$3; 18 g \$2; 8, 15, 29, 9/5, 9/19, 26, 12/3, 10, 17, 31, 1/7, 14, 21, 28, 12/5, 12/12, 19 \$3; 12/26 (1st Flatop) \$8; 1944: ALL. 1945: All, except Oct. Ea \$2.75; 1946: 1/27, 2/3, 24, 3/10, 24, 4/28, 5/12, 26, 6/9, 16, 7/7, 14, 8/11, 9/1, 10, 13, 27, 11/24, 12/1, 8, 15 @ \$2.75; 1947: 1/12, 2/9, 16, 4/13, 5/4, 11, 18, 9/28, 10/12, 19, 26 (ty hole), 2 EA \$2.50; 1948: 1/4, 11, 5/16, 6/13; 1949: 3/20, 3/27, 4/3, 10, 24, 5/1, 8/6/5, 19, 26, 5/29, 6/26, 7/17 @ \$2.50; 1950: 1/8, 1, 7/30; 1951: 9/2, 9, 30, 8/12, 10/14, 11/11, 12/16, 30, 7/29... 20.00

BRENDA STARR — 1943-1953 (43) mixed... 17.00
BOS 'N HAL - 1939-40 (22) H (Martineke) 11.00
BRUTUS (J. Gruelle) 1931-38 (21 H, 6 F) 14.00
BARNABY — 1947 (6) H \$5; BUCK HANEY — 38... 2.50

BEN WEBSTER — Full: 1934 (13) \$17; 1935-36 (5) B&W \$5; 1935 (2) T \$2; Halfs: 1936 (6) \$7; 1937-38 (22) \$18; 1939-1941 (25) 18.00
BUGS BUNNY — 1947-53 (33) M \$8; '68-70 (3) M... 3.00
BIG CHIEF WAHOO (TH), '37 (2), 38, 42, 44... 7.00

BIG BEN BOLT — 1952-54 (12 th, 1 T)... 10.00
B'S MISC: Betty Boop '36 T \$4; Billy Make Believe '34 \$2; G-Man '36 \$4; Biff Baker, '42 \$2; Bronc Peeler '37 \$4; Benny '34 \$3; Blade Winters '52 (4) \$7; Big Sister '35 \$3; Bodyguard '48 \$4; Bucks McKale '43... 3.00

CAPTAIN & THE KIDS — 1929-34 (12 F, HH) \$18; 1933 (3) \$5; 1932, 40 (1), with HH '43 (3) \$5; Halfs: 1934-36 (11) \$8; 1937-39 (31) \$18; 1940-41 (13) \$5; 1942 (13) \$5; 1943 (25) \$12; 1944-46 (16) \$7; 1940's (13 B&W, '40s (10)... 7.00

CASEY RUGGLES — Origin #1, 2 (5/29/49) F \$15; #2 \$8; 3-6, 9 @ \$6; 9/11 \$5; 1950 (2) H, th... 7.00

CHARLIE CHAN — 1939 (8) 3/19, 26, 4/16, 8/27, 11/26, 12/3 @ \$3; GOODY (I. Specter) '51 (5)... 4.00

C'S MISC: CYNTHIA (Novick) '47-48 (5) \$4; Capt Midgith '43 (2) \$6; Cranberry Boggs, '40s (17) M \$6; CLARENCE 15 M (1934-42)... 7.00

DICK TRACY — Halfs: 1952: 8/31, 10/12, 11/2, 11/9, 16, 12/21, 28 @ \$2.25; 10/26 f.g. \$1.50; 1953: 3/15, 22, 4/26, 11/1, 15, 12/27 \$2.25; 8/30, 10/4, 12/20 g \$1.50; 1/10/54 \$2.25; 11/3/57 \$2; plus, FULL 11/21, 1937... 5.00

DIXIE DUGAN — 1934-36 (2) F \$3; 1943 (7) 5 \$5; 1941-48 (23) H, th \$8; 1950's (7) M 3.00
DON WINSLOW — Halfs: 9/29/35 \$4; 4/11/37 \$3.50; 1939 (19) \$25; 1940-43 (11) \$13; 1939 Tabs: 1943-45 (10) \$20; 1946-48 (16) \$25; 5 ('45) th \$6; DON DIXON... 4.50

DICK'S ADVENTURES (nice Neil O'Keefe art): Full: 1947 (6) \$9; 1948 (9) \$12; 5/2/48 \$2 2/3 Fulls: 1948 (13) \$15; 1949 (42) \$39; 1950 (42) \$39; 1952-1954 (24) mixed \$15; (superb American Revolution recreation) 4.50

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LONE RANGER

4-COLOR: 4C 98 (Scarce, 1938-39, mostly Kressy art, nice item) 1 ts, vg + \$59; 118 ('39) nr gd \$15; 136 (40) fine \$35; 125 ('39/40) vg \$28; g/vg copy \$19; 151, 167 vg \$25; g/vg \$17; (40) gd \$11; 151 f-g \$5; MONTHLY: 1 fi/vf (48) \$95; 1 sp tr, g \$19; 2 vg/fin \$40; 2 vg + \$30; 2 vg \$25; 4 (cfo) g \$13-16 fine \$22; 13-16 fi in 14 nr vg \$13; 19 sr, vg \$8.50; 16 c fi, in dry edge \$7; 24 VF + \$30; (48) 29 fi/vf, 24 fi + \$24; 22 fi \$15; 32 fi/vf nm \$28; 35 fi/vf \$18; 36 vg + \$12; 34-37 vg \$10; 34-37 vg \$7; 36 poc, vg \$3; (end of newspaper reprint) \$15; 47 VF \$15; 50 nr fi \$14; 45 fi \$12; 42, 45, 46, 49 \$15; 50 NM \$22; 51, 53 NM \$17; 51-60 fine \$10; 51-60 vf or better \$14; 51-60 vg \$7; 72 nm \$12; 70, 75 fi/vf \$10; 73 fi/vf \$6; 69, 71, 76, 79, 80 sub. crse, ow fine \$6; 61, 65, 76-80 vg \$5; 71, 72, 77 vg \$3.50; 83-93, 95, 98 N.MINT \$15; 85, 81, 89, 96 NM \$12; 81, 86, 90, 99, 103, 105 fi, 82, 94 fi, 96 NM \$50; 106 fi \$9; 84, 86, 91, 93-95, 97, 99 vg \$4; 81, 86, 96 vg \$3; (CLAYTON MOORE Covers 128-144) 136 nm/m \$25; 128, 129 vf +, 137 vf \$20; 128 fi

\$17; 130, 133, 141, vg/fin, 134 vg \$15; 144 vg, 135 sm poc, ow \$8; GK: 8 (M) \$4; 2, 4, 6 vf/nm \$3.50; 2, 15 fine ('60s) 2.60
MARCH OF COMICS 165 (1957) fine 19.00
MR'S COMPANION TONTO 3 vf \$6; 2, 3 fi + \$4; 4, 7, 9, 10 vf \$5; 19-21, 24, 28 vf, 33 fi + 4.00
LR'S HORSE SILVER 392 fi + \$5; 3, 7 fi + \$4; 10 fi \$4; 15, 19 nm \$6; 18-22 fi \$3; 11 2.00

WESTERN COMIC BOOKS - MISC.

ANNIE OAKLEY - 438 f-g \$3; 13 nr vg (RM) \$4; 15 gvg \$3; 15 g \$2; 1 vf 3.00
BONANZA (TV, pix) 1221 vg + \$6; (g) 2.00
9 nbc \$1; 25, 26, 29, 32, 33 fi \$3; 21, 22 2.00
BUFFALO BILL, JR (TV, pix) 766 fi, fi + 3.50 11 vg/fin, 13 woc, ow fi \$3; GK 1 vf 2.50
BUCK JONES 500 gvg 4.00
BUCKSKIN 1011 3.00
CHEYENNE (TV, photo c) 12 vf + \$6; fi 4.00
10 \$4; 11 gvg \$3; 13 fi/vf \$4.50; 14, 17, 3.00
DALE EVANS (Dell, pix) Manning, Totl art: 10 (M) \$15; 10 \$6; 5, 7, 8, 10 g/vg \$3; 8 poc \$2; 18-22 vf/nm \$7.50; 15, 22 fi \$6; 16, 21 \$3.50; 14 \$2.50; nice art, photos 3.50
FURY 1031, 975, 1080 nm \$4; 1218 fi \$3.50 975, 1133 2.50
GUN GLORY 846 (Totl) 8.50
GABBY HAYES Quaker Oats Giveaways, 1951, MINT, "Frame-Up", "Fence Post", "Accidental", "Tracks", "Double Cross" each 15.00
GREAT WESTERN (IW) 1 NM (Powell, SA) 4.50
HAVE GUN, WILL TRAVEL (TV, photos '58-'62)* 983, 1044 \$4.50; 11, 13 fi + \$4.50; 4, 13 vg/fin \$3.50; 5 fi, fi \$3; 4 ch, fi 2.00
INDIAN BRAVES (Ace, 1951) 3 vf, 1 \$6; 4 5.00
INDIAN FIGHTER 10 fi/vf (bondage c) 9.00 9 ('51) vg/fin \$7; 7 sp wr, ow vg 5.00
JUDGE COLT #1 NEAR MINT, OK art '69 3.00
KING OF ROYAL MOUNTED 22 \$6; (g) 3.00
LAWMAN (TV, photos) 3 (Totl) vf \$9; 5, 6, 10, 11 fi/vf \$4; 8 vg/fin \$3.50; 4, 5, 11 nr vg, 1035 sp wr, g, 8 poc, fi 2.00
LUKE SHORT 848 VF \$7; 651 fine 5.00
LEGEND JESSIE JAMES 1 vg + (photos) 4.00
MACKENZIE'S RAIDERS (1960 movie, Richard Carlson) VF + \$6; Fi \$5; VG PLUS 2.50
RESTLESS GUN 1089 fi \$5; vg \$4; 934 g + 2.50
REBEL, The (TV, pix) 1076 vg \$4; 1207 fi \$6.00; Nice art 3.50
RIFLEMAN, The (TV) 3 (Totl) vf/nm \$11; ('60) 3 fi \$7; 3 vg/fin \$5; 5 vf/nm \$8; 5 vf \$6; 8 fi \$6; 5 4.50; 4 avg \$3.50; 18, 20, vg fi \$4.50; 19 \$4; G/VG: 10 \$3.50; 12 3.00
SILVERTIP 637 vf, 835 VF + \$8; 637 fi, 491 vg 5.00
SWIFT ARROW 2 vg SUGARFOOT 1209 3.50
SHOTGUN SLADE 1111 (S. Brady pix, TV) 4.00
TEXAN, The (BAKER c/a) 13 vg + \$12; 14 (1 pm) 4.00
TEXAN, The (TV), nice Rory Calhoun c, pix: 1096 vf \$5; fi \$4; 1027, 1096 vg ('59) 2.50
TEXAS J. SLAUGHTER (WD) 1181 nbg, fi, vg 3.00
TALES OF THE PONY EXPRESS 942 fi/vf 3.50
WYATT EARP (Hugh O'Brien c, MANNING art): 390 (#1) vf \$9; vg \$4; 860 vf, 921 fi/vf \$9; 860, 890, 921 fine \$7; 10, 12, 13 MINT \$10; 8, 8 vf \$7; 10 fi \$6; 4, 5, 6, 7, 8 vg 4.00
WESTERN ADVENTURES (ACE, 1948-49, Scarce!) 5 pbc, ow vf \$9; 2 sp worn (g) 7.00
WILD! 12 7.00
WESTERN ROUNDUP (100 pages with RR, GA, etc) 8, 12 NM \$15; 9, 12, 16, 25 VF/NM \$12; 12, 16, 15 fi/vf \$11; 15, 19, 15 vg + 7.00; 6, 8, 11, 18, 16 gvg \$6; 19 (3/4 c) vg + 3.00
YELLOWSTONE KELLY 1056 (f, pic, '58) 3.50
BUFFALO BILL ('50) 3 vg, 3 cc/bc, ow vf @ 5.00

BILLY THE KID (Totl) 2, 4 (1950) 6.00
GARY GIBSON COMICS (not in OP), 1950, 16 p. premium, action-art! scarce, vf/nm 15.00
JOHN WAYNE (C), lots of Frazetta, AW 12.00
KID COWBOY ('57) 8, 14 vg, (5) (C) 2.00
SGT PRESTON 397 fi/vf \$10; 419 vg/fin 7.00
ZORRO 617 fi \$12; 497 vg \$9; 574 fi/vf 7.00
WESTERN ADVENTURES 2 ('48, sl soil, vg) 13.00
TALES OF WELLS FARGO 876 nm \$7; 1023 fi 4.00
RESTLESS GUN 986 nr fine (pix) 6.00
JOHNNY MACK BROWN 722 nr vg \$5; 685 vg 4.00
KING OF ROYAL MOUNTED 14 vf + 10.00
REX ALLEN 31 4.00
WAGON TRAIN 895 vg + 4.00
TALES OF TEXAS RANGERS 396 vg, 13 fi + 4.00
LONE EAGLE 1 vg/fin 6.00
RIDER, The (TV, photo c) 1013 fi \$5; VG \$3; BAT METERSON (TV, pix) 1013 fi \$5; VG \$3; g/vg \$4; 2 NM \$5; 3 fi \$4; 5 3.50
BEN BOWIE & MOUNTAIN MEN 626 NM + \$7; 657 nm \$7; 5 fi \$5; 513 fi \$4; 599 \$3.50; 7 nm \$5; 8 fi/vf \$4; fi \$3; 11, 17 vf 4.00
BUFFALO BILL Youthful 4 vf ('51, A-1) 10.00
BROKEN ARROW 947 tr, vg 3.00
BRAVE EAGLE 929 3.00
BLUE PHANTOM vg + (1962) 3.50
COLT 45 924 vf \$7; 1058 fi \$5; 9 4.00
DEPUTY, The (TV, Fonda pix) 1077 VF/NM \$11; 1077 fi/vf \$7.50; 1130 (Buscema) fi 7.00
DEATH VALLEY 5 vf ('55, Heck art) 8.00
FLYING A'S RANGE RIDER 10 fi/vf, 14 vf \$4; 6 sliv, vf \$3; 8 nr vg \$2; 10 (g) 1.50
GOLDEN WEST RODEO, few ch's, nbg (c) 3.50
GUNSMOKE 10 ('50, Masked Marvel) vg + 7.50
GUNSMOKE (TV, photos) 12 NM \$10; 12 3.50; 6 vf \$6; 797 nr fi \$4; 6 \$3; 16, 17, 20 NM/M \$5.50; 16, 18, 19 fi/vf \$4; 18, 24, 26 3.00
HAWK, The 10 fi (BAKER c/a, 1955) 12.00
INDIAN CHIEF 290 (#1, 1950), 2 g \$2; 2 fine \$6; 2 vg \$4; 14 nm, 31, 32 nm \$4; 14, 15, 18 fi \$3; 5, 31 \$2.50; 11 nbg, fi, 4, 16 vg 2.00
IRON HORSE (TV '66) pix 1 fi/vf \$4; 2 fi 3.00
IDAH0 (1963, 65) 2 nm \$3.50; 7 vf 4.00
JOHNNY MACK BROWN 455 NM \$9; 493 6.00
LARAMIE 1125 vg + 4.00
LOBO #1 vf 2.50
LONE EAGLE (Ajax) 1 ('54) fi/vf \$9; 3 vf \$6
LONE RIDER (Ajax) 15 vf/nm ('53), 21 vf \$6.50; 17, 18, 20 fine \$5; 24 \$4; nice art, all** 3.00
LAST OF THE FAST GUNS 925 (g) 3.00
MAVERICK 10 nm \$8; 9 vf/nm \$7; 930 g + \$3; 11 fi \$5; 15 vg/fin \$4; PHOTOS* 10.00
PAWNEE BILL ('51, scarce) Fine plus 6.00
RAWHIDE (TV, pix) 208 fine, 1028 fi \$6; 2 \$5; 2 gvg \$4; Eastwood pix* 5.00
RIDER, The (Ajax '57, scarce) 4 vg + 5.00
REX ALLEN 12 nm \$7; 8 fi + \$6; 8 vg 4.00
RETURN OF OUTLAW 7 gvg RANGO 1 nm 3.00
SGT PRESTON OF YUKON 344 (#1) vg + 1.00; 373 fi/vf \$9; 29 vf \$7; 29, 35 10 poc, fa 6.00
SLASH-D DOUBLECROSS very scarce 132 pgs 1950, few ty chips, ow vg - (pocket-size) 20
TALES OF TEXAS RANGERS (Joel McCrea & pix 396 vf \$9; 396 fi \$6; 11, 1021 vg + \$4.00; 8 gvg, 1021 woc 2.00
TEX GRANGER 20 4.00
TALES OF WELLS FARGO (TV, Dale Robertson c pix) 1113, 1075 (M) \$8; 1023, 968 vf \$5; ('59) 4.00
WAGON TRAIN (TV, lots pix) 971, 1019 vg + 4.00; 4 nm \$7; 11 g +, 12, 13 vg 5 nbg, vf 3.50
WILD BILL ELLIOT 15 ('54) a vg 4.00
WESTERNER (WILD BILL PECOS, 1949-1951): 20 fi + \$7; 20 vg \$5; 40 nm \$10; 29 5.00; 39 vg - (Shores art) \$5; 31 \$5; M Leave a* 3.00
ZAN GREY'S STORIES OF THE WEST (1949-58) 246 fi \$8; 255,

KOMIC KARTOONS — #1 N.MINT (1945) 15.00
LORNA JUNGLE GIRL — 2 v/nr nm \$25; 3 fi+ \$17; 3 v/g; \$12; 3 g+ \$5; 5 pbc, ow fi \$6; 9, 10, 20 v/ \$15; 7 v/g; fi, 17 fine+ \$10; 9, 11 fi/vf \$13; 26 (Everett c) \$10; 24 \$9; 24 g/vg; 12, 20 ts, vg; 10 ts, ts, vg; 7.00
MARGIE — (nice GGA) 40 v/nr (Kurtz) \$12; 39 fi, 43, 44 v/ (Kurtz) \$8; 37, 48, 49 v/ \$7; 47 fi/vf \$35; MAN 20 v/ 4.50
MYSTERY TALES — 5 fi+ \$11; 15 v/nr \$10; 35 (Everett) \$7; 46 v/ (Williamson) \$15; 36 sm fi, fi (Krig) \$6; 37 nm (Powell) \$8; 23 fi, 52 fi \$5; 42, 31 nr vg \$3; (C) 1.25
MYSTIC (3rd Series) 42 (EVERETT c) \$5; 41 fi \$5; 37 vg+ \$4; 50 sr, vg, 35, 43 g/vg \$3; 38 f-g, 6 \$2.50; 72 \$2.50; MELVIN — 5 vg+ \$2.50; 4 nr g 1.50
MARINES: IN BATTLE 9 \$4; IN ACTION 10 p 1.00
MILLIE 16 (1 pm) \$2; 64 v/ \$3; 76, 87 \$2; 103 fi \$1.50; 75, 76 g \$1; MY LOVE 1 vg+ 5.00
MY ROMANCE — 3 fi (1949, scarcer) 7.00
MEET MISS BLISS 3 fi \$4; MY GIRL PEARL 8 2.00
NAVY ACTION — 17 v/nr, 18 v/ \$5; 18 g/vg 2.00
NAVY TALES — 2 n.mint+ (WILLIAMSON, CRANDALL) 2.00
POLICE ACTION — 4, 6 vg/ fine 4.00
ALL WINNERS — ('41/42) 2 \$125; 6 115.00
AMAZING DETECTIVE 4, 5 fi/vf ('51) 7.00
13 (Everett) \$6; 12 fi \$9; 10 fi \$6; 9 4.00
ALL SURPRISE — 2 ('44) sm poc, bc nib, ow g/vg, 3 vg+ but for inner trs, 10 6.00
ALL-TRUE CRIME — 32 v/ nm \$9; 39 fi 6.00
ADVENTURES INTO WEIRD WORLDS — 8 (Everett c) VG+ 7.50
ADVENTURES INTO MYSTERY — 6 vg, 6 sl fi, ow vg+ \$3.50; 6 v/+ (EVERETT cover) 10.00
AMAZING MYSTERIES — 35 nm (1949) 10.00
APACHE KID — 11 (Heath c), 10 vg/ fi 4.00
BATTLE ACTION — 21 (Heath c) 5.00
BATTLEFRONT — 2 fi (all J. Robinson) \$12; 29 v/ (Heath c) \$7; 33 v/ nm \$7; 14 vg+ 4.00
CAPTAIN AMERICA — 12 Glossy, VF \$225; 15 glossy (bondage, torture c) fine \$150; 16 vg/ fi \$145; 30 v/nr \$150; 30 fi/vf \$100; 37 fi/vf \$120; 37 fi \$95; 37 fi+ ts, w a vg/ fine \$70; 35, 39 vg+ \$65; 43 vg \$60; 60 fi/vf 75.00
COMBAT CASEY — 25 vg+ 33 fi \$5; 33 4.00
COMEDY — 22, 23 \$4; 28, 29 vg/ fi \$7.50; 27 v/ \$13; 32 \$5; 33 g/v \$4; 5, 7 ('48) 5.00
CAUGHT — 4 (Severin, Maneely, 1957) 4.00
CRIMEFIGHTERS — 3 (48 drugs) vg/ fi 7.50
DARING — 12 (1945, HT, SM, etc) vg 50.00
DARING MYSTERY — 3 (1940, scarce & great!) 1/2" poc at spine, usual wear, g/vg 160.00
GAY 2, 33 5.00
GEORGIE 8 fi ('45) \$7; 32, 33 ('51) fi/vf \$4; FRANKIE 8 p-f 2.00
HEDY — 38 nm (top GGA) \$8; 47 g/vg (GGA) 3.50
HUMAN TORCH 5 (Fall, 1941) minor ws, ow nr fine 275.00
JOURNEY INTO UNKNOWN WORLDS — 34 fi (Kubert) \$11; 40 v/+ \$12; 22 fi \$8; 40 vg/ fi \$8; 19 vg/ fi \$12; 23 nr vg, 52 4.00
JANN OF JUNGLE — 11 vg+ \$13; 14 g+ \$5; 9 ty ch, ow fi \$7; 9, 14, 15 fa, 11 fa 3.00
JUNGLE ACTION — #1 VF/NM (1954) \$30; 3 v/ (bc nib), 2 fi \$17; 6 g/vg \$6; 2 (c) 2.50
KRAZY — 7 ('43) \$17; 20 v/nr \$10; 1942 (c) 7 (c) \$8; 8 fi ('49) \$15; 9 \$7; 17 \$5; 35 KID COLT 8 fi ('49) \$15; 9 \$7; 17 \$5; 35 (2 pc 1x2), ow vf \$2; 64 v/ (Crandall) 5.00
LIFE WITH MILLIE — 12, 17 fi \$3; 14 2.50
LAWBREAKERS ALWAYS LOSE — 10 v/ \$6; 4 4.00
LANA — 2 v/ (1948 KURTZMAN, etc) 17.00
LOVE ROMANCES — 9 ('49) g, 13 sp wr, vg \$3; 11 f-g (GGA) \$2; 52 fi \$3; Nice art** 2.00
LOVE TALES — 44 vg/ fi \$3.50; 44 g 2.50
LOVERS — 54 vg+ ('56) 2.50
MOLLY MANTON — #1 ('49, scarce) 1" poc, vg 4.50
MARVEL TALES — (GREAT TITLE, 1949-1957)!* 96 MINT BEAUTY, bondage/GGA cover \$23; 96 NM \$23; 99 VG+ \$14; 111 ty hole, fi \$7; 1950 (c) \$150; 100 \$8; 128 fi+, 140 v/ \$9; 134 vg/ fi (Kubert, Krig), 142 fine+ \$11; 144 fi (Williamson) \$15; 141 v/ \$9; 151-154 5.00
MISS AMERICA — V.5 #4 (1947, 64 pages) \$5; V.7 #3 g \$4; 25 \$3; 33 pbc, vg 2.50
MEN'S ADVS 12 fi \$4; 9 \$3; 15 nr vg 4.00
MY OWN ROMANCE — 9 ('49) VG+ \$5; 13 fi \$5; 15 vg/ fi (nice western art) \$5; 21 \$4; 18 nib, 4 tr (OK art) \$3; 61 vg/ fi (A-1) 3.00
NELLIE THE NURSE — #1 fi \$10; 7 fi \$5; 13 f- 2.00
OSCAR — 24 (1947, GGA) g/vg 4.00
PINKY LEE (TV) SCARCE 3, 5 v/ nm 20.00
ROMANCE MOLLY MANTON — 2 ('49, scarce) 5.00

COMIC BOOKS

GIVAWAYS & PREMIUMS

(See other classifications for more) 1940-69*

ARCHIE — Oxydol/Dreft, '50. Minty 25.00
ADVENTURES IN JET POWER (G.E. 16 pages): 1950 v/ (Roussos) \$7; 1958 nm 5.00
BUSTER BROWN (Beautiful art, 1940's/'50s) 7 ('46), 8, 10, 12-14 fi (TOP ART) \$9; 27 (Indians) fi/vf \$6; 27 vg+ g+ \$3; Reed Crandall art in the rest: 29, 32 \$9; 34, 35, 40, 41 fi \$11; 35 vg, 35 sm fi, fi 7.50
CHRISTMAS JOURNEY THRU SPACE, g/vg 4.00
INSIDE THE ATOM (G.E. 55, Roussos) nm 7.50
JOHNNY STARBOARD — Vital, 1948 (Fleers) 8.00
JO-JOY — 1948 v/ (20 pgs) \$7; '51 4.00
LITTLE MISS SUNBEAM IN BAKERSLAND (nice Alice in Wonderland theme) '61, NM 6.00
MARK STEEL — Journey of Discovery (N. Adams 24 pgs) M \$7; Fights Pollution (NA) M 5.00
MARGARET O'BRIEN, Adventures of, in "THE BIG CITY" ('47, movie) rare, 1" poc, vg 20.00
MARCH OF COMICS — Oswald The Rabbit (1947) v/+ \$75; Fine copy \$50; vg/ fine \$35; 16 nm (Woody) \$40; OUR GANG #26 v/ WALT KELLY, vg+ ('48) \$40; Bugs Bunny #59 ('50) sm nib, ow nm \$20; POPEYE #37 (scarcer), toc, nr vg \$25; Woody #93 fine 9.00
INDIAN CHIEF #94 (scarce) fi/vf 18.00
POPEYE #96 v/ \$25; HENRY — #101 5.00
Tom & Jerry 154 \$4; Oswald 16 sm nib, ow v/ fi \$3; 156 fa \$1.50; Henry 162 v/ 4.00
POPEYE 157 sl ws, ow vg \$7; 234, 243 nm 3.00
MY DOG TIGER ('57, Buster Brown) fi/vf 7.00
RAILS CROSS AMERICA ('60, 16 pgs) M 4.00
Railroads Deliver The Goods ('59) M 4.50
Red Goggles Comic Selections (1944, 32 pgs) #1 v/ (Nazis, war) \$7; 4 nm (A-1) 6.00
RINGMASTERS GUIDE ('56, Biro art, OK) 4.00
SANTA CLAUS & MAGIC BEARS (with Koko and Kola) circa 1940's, nice item, VF 7.00
SPARKY ('61, re fire safety) sm tr, ow fi 4.00
SCIENCE IN YOUR FUTURE ('56 GE) fine 4.00
SMOKEY THE BEAR ('60's) VF \$3.50; Fi 2.00
TOMMY GETS THE KEYS ('50, 32 p.) g/vg 8.00
TOM MIX Ralston (1940-42, Beautiful art): 12 v/ nm \$75; 5 v/ fi \$65; 8 nr vg \$50; 4 pbc 2x4" ow vg \$40; 2 (C), fine \$20; 3, 8 (g) \$30; 6 pbc, g \$25; 7 (C) vg+ \$15; 3 LC, poc, fa-g \$20; 2 nib (fc gd) 20.00
TERRY-TOON ('50, Oxydol-Dreft) nm 25.00
WOOLWORTH'S CHRISTMAS BOOK — 1952, 1953 ea v/ nm \$10; Fi \$7; 1952, 1953 vg @ 4.00
WYOMING — 1954 State Travel, g/vg 4.00
KRAZY KAT — MOC 72 (Scarce, 1951) extra shoe c is fi/vf, book tie off MINT 45.00
HEROES ALL — V.5 #20 (1947) VF 8.00
JOAN OF ARC — Circa 1948, Ingrid Bergman photo c, Cat. Guild/Topix, fine 25.00
INDIAN CHIEF — MOC 94, vg/ fine 10.00
NEW SCIENCE FAIR STORY OF ELECTRONICS, 28 pager, 1978, art, plus photos, (M) 2.50
SMOKEY THE BEAR 1960 vg \$1.50; gd 1.00
SANTA'S BELLS — Scarcer 16 pager, nice a & color. Gambles, circa 1947-48, fi 8.00
JOLLY SANTA Colorin Book ('54) vg/ fi 4.00
HAPPY HALSAM ('60, 5¢, small-size) VF+ 5.00
P.F. ADVENTUR BOOK ('62, 16 pgs) fi 4.00

PULPS

SHADOW, The — Mar 1, 1940, glossy, vg/ fi \$40; Oct 1943 "King Black Market," abt, vg 33.00
SPIDER, The — July, 1942, back ws, ow vg 35.00

DETECTIVE STORY MAGAZINE — Sept. 25, 1926, fine (oriental villain cover) 35.00
COMPLETE WAR NOVELS — May 1943, vg+ 12.00
ARGOSY — Mar 26, 1938 (g), TARZAN \$25; Jan 22, 1938 abt, vg (ERB Carson) 25.00
AMAZING STORIES — Arpil 1929, fine \$30; Mar 1929, ts, ow g/vg (2nd appearance of BUCK ROGERS, pretty hard to find) \$75; 1930: June, Oct, both near mint @ \$40; May, fi/vf \$32; Spring Quarterly, over 285 pages, nbc, brittle edges \$15; 1931: October, dry edges, only 10.00
ASTOUNDING SCIENCE-FICTION 1941: Nov, v/ \$25; Dec, vg/ fine \$15; Large-Size: 1942 May, Sept; all fair \$10; Jan '43 fa \$10; 4/43 g+ 15.00
ACTION-PACKED WESTERN — July, 1956 4.00
ALL-AMERICAN FOOTBALL — #1 Fall 1938 (has AA candidates, schedules, articles) 15.00
ACTION STORIES — Oct 1931 (Howard) vg 22.00
BLACK MASK — Nov 1939 g/vg (Gruber) 18.00
DIME MYSTERY BOOK (Edgar Wallace in both 1933; May, v/ \$75; June (glossy) nr vg 40.00
DOUBLE DETECTIVE — Mar 1938, NBC, g/vg 13.00
DOC SAVAGE — June 1935 vg \$75; July, 1933, poc 2x3", few bc bites, ow abt, good \$40; 1934: Jan, bit dry, poc/bc, abt, fair 30.00
EXCITING MYSTERY — #1, 1942, sm fi, vg 18.00
RANCH ROMANCES — Apr '36 g \$7; 8/54 fi 4.00
SHADOW, The — Oct 15, 1932 nib, good 40.00
SHORT STORIES — May 10, 1938, sm poc, vg 6.00
STIRRING SCIENCE — #1 ('41) g/vg, scarce 35.00
STARTLING STORIES — Jan 1939 ("Black Flame" by Weinbaum) E/O. Binder, pbc, ow vg+ 25.00
STRANGE TALES — Nov, 1931 (Vo. 1 #2) loose FC, spine wear, ow vg. Great issue! 55.00
TERROR TALES — Oct, 1934 vg+ 125.00
TEXAS RANGERS — June, 1946, nr vg 5.00
UNKNOWN — 1939: Sept, vg+ \$25; Mar (g) 12.00
WEIRD TALES — April, 1928 vg \$95; June, 1929 1" sp wr, ow glossy, vg/ fi \$110; Nov, 1929 vg (Howards "King Kull") \$95; Aug, 1935 v/ glossy ("Dr Satan") \$75; Nov, 1936 v/ (Howard, Brundage c) \$50; Sept, 1938 v/ (Howard, Brundage cvr) 50.00
WESTERN STORY MAGAZINE — Jan 15/38 fi 7.50
WESTERN ACTION — May, 1952 (132 pgs) 4.50
WONDER STORIES (Large-size, Paul covers): October, 1930, Nov, 1931, ea N.MINT @ 45.00
WEIRD TALES — Jan 1949 (Heinlein, R. Bloch, N.MINT \$20; VF \$15; NM, sm tar \$10)*, Mar 1949 (Derleth, Sturgeon, Bloch, etc) and Matt Fox cvr NM \$20; VF \$15; vg+ 10.00*
SPIDER, The — June 1937 some tape, vg/ fi 70.00
ARGOSY — 1/22/38 (ERB) g \$15; 3/28/36 g+ \$10; 1934: 9/15 vg+ (Mundy) \$15; 12/22 vg \$10; 1935: 1/5 vg \$15; 7/27 g \$9; Rest NBC's: 11/7/31 (ESG), 2/3, 5/26, all vg ow 7.00
AMAZING STORIES — Oct 1936 LC, ow vg 10.00
DIME MYSTERY MAG — May 1936 (bondage c) 40.00
FAMOUS WESTERN — Nov 1947 gvg 5.00
STAR WESTERN — Nov 1946 pbc, good 5.00
TEN STORY MYSTERY — Apr 1942 vg/ fi 12.00
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E.C.

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All are very good or better, unless otherwise indicated. Related types included. Any after 1950 noted. Symbols: NS — no spine, TPO — title page out, BC — bent cover, WM — water marks, WH — worm hole, and everything else obvious, I hope. Overall, real nice condition.

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Whisper 2: "Under Heavy Manners" by Steven Grant, Rich Larson & Dennis Wolf. Alexis (Whisper) Devin tries to get her life in shape but the Yakuza are trying to end it. (Jan)



Fightin' Navy 129 Feb. (10/17)
Ghostly Tales 165 Feb. (10/17)
Battlefield Action 85 Feb. (10/24)
Fightin' Army 168 Feb. (10/24)
Ghost Manor 73 Mar. (10/31)
Gunfighters 83 Mar. (10/31)
Fightin' Marines 173 Mar. (11/14)
Haunted 72 Mar. (11/14)
Attack 45 Mar. (11/21)
Scary Tales 43 Mar. (11/21)
Beyond the Grave 14 Apr. (12/5)
War 44 Apr. (12/5)
Fightin' Navy 130 Apr. (12/12)
Ghostly Tales 166 Apr. (12/12)
Battlefield Action 86 May. (12/26)
Fightin' Army 169 May. (12/26)
Ghost Manor 74 May. (1/2)
Gunfighters 84 May. (1/2)



Comico

Grendel 2: by Matt Wagner. Argent tells his story. (Sep)
Skrog 2: "Mad to the Max" by Bill Cucinotta & Bill Anderson. (Sep)
Evangeline 1: by Chuck Dixon & Judith Hunt. Color book on Mando paper. (Jan)
Mag 1: by Matt Wagner. Color book on Mando paper. (Jan)



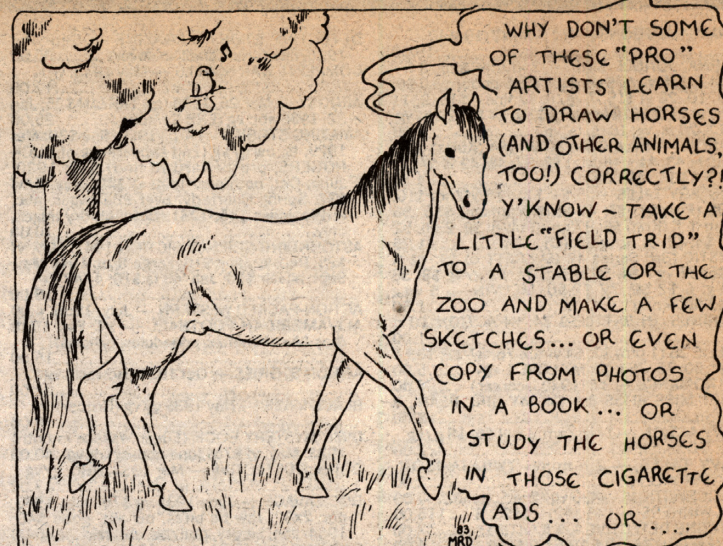
Comics Interview 6. Interviews with Mike Baron, Steve Grant, Joe Kubert. Cover: Steve Rude. (Oct)
Omniverse 3. Analysis of mutation on Marvel-Earth, history of Bizarro World, comparison of Fu Manchu in pulps and comics, obituaries of Phoenix, Batman II, Iris West Allen, and others. Cover: Ed Hannigan & John Beatty. (Oct)



Camelot 3000 10: by Mike W. Barr, Brian Bolland & Terry Austin. Another knight dies. Cover: Bolland. [Delayed.]
Redeemer 1 Jan: "A Time of Death... a Time of Life" by Joe Kubert. Jim Torkan, who battles the Infernal One in many lifetimes, is commander of a space station invaded by thieves. [12-part maxi-series.] [Postponed.]
Ronin 4: by Frank Miller. [Delayed.]
Amethyst 10 Feb: by Dan Mishkin, Gary Cohn & Ernie Colon. Carnelian seeks a crystal that will give Dark Opal supreme power. Cover: George Perez & Colon. (10/11 11/3)
Atari Force 2 Feb: by Gerry Conway, Jose Luis Garcia & Ricardo Vilagran. Dark Destroyer unleashes the War Beast. (10/11 11/3)
Best of DC Digest 45 Feb: Binky and His Buddies. (10/11 11/3)
Blackhawk 267 Feb: (10/11 11/3)
DC Comics Presents 66 Feb: "Resurgence of Blackbriar Thorn" by Len Wein & Joe Kubert. Super-

man and The Demon battle an ancient sorcerer. Cover: Kubert. (10/11 11/3)
Firestorm 20 Feb: by Gerry Conway & Rafael Kayanan. [Postponed from earlier date.] (10/11 11/3)
Justice League of America 223 Feb: by Gerry Conway, Chuck Patton & Romeo Tanghal. Animal-Men story concludes. Cover: Patton & Dick Giordano. (10/11 11/3)
Vigilante 3 Feb: by Marv Wolfman & Keith Pollard. Cyborg tries to save a man Vigilante has sworn to kill. (10/11 11/3)
Wonder Woman 312 Feb: by Dan Mishkin & Don Heck. Gremlin adventure concludes. "Voice of the People" by Joey Cavalieri & Topper Helmers pits Huntress against a mob. (10/11 11/3)
Arak 30 Feb: by Roy Thomas & Ron Randall. Arak fights Dyanna's Amazon hordes. Valda story by Roy & Dann Thomas, Randall & Tom Yeates concludes 4-part story. (10/18 11/10)
Batman 368 Feb: by Doug Moench, Don Newton & Alfredo Alcala. Dick Grayson resigns as Robin. Cover: Ed Hannigan & Dick Giordano. (10/18 11/10)
Flash 330 Feb: by Cary Bates, Don Heck & Carmine Infantino. Grodd plots to kill Flash and his attorney prepares his defense in a framing story for a reprint. Cover: Infantino. (10/18 11/10)
G.I. Combat 262 Feb: "Death Has 1000 Eyes" by Robert Kanigher & Vicatan is part 2 of a 3-part Mercenaries story as they seek the sacred cobra of Lokesvara. Haunted Tank stories by Kanigher & Sam Glanzman are "Soldier First, Father Second" and "Gunner on a Bull's-Eye." "An Enemy Named Fear" by George Kashdan & E.R. Cruz is an artillery

story. Cover: Joe Kubert. (10/18 11/10)
Green Lantern/Green Arrow 5 Feb. Reprints "Peril in Plastic" by Denny O'Neil, Neal Adams & Berni Wrightson, and "Snowbirds Don't Fly" (Part 1 of the story of Speedy as a junkie) by O'Neil & Adams. (10/18 11/10)
Nathaniel Dusk 1 Feb: by Don McGregor & Gene Colan. Ex-cop turned private eye in the Depression is stalked by killers. Cover: Colan. (10/18 11/10)
Omega Men 11 Feb: by Roger Slifer, Tod Smith & Mike De Carlo. The Omegans take Harpis to a world where nothing is illegal and Tigorr and Shlagen visit a bordello. (10/18 11/10)
Star Trek 1 Feb: by Mike W. Barr & Tom Sutton. The Enterprise follows Klingon ships into a "worm-hole." [Postponed from September release.] (10/18 11/10)
Superman 392 Feb: by Cary Bates, Elliot S. Maggin, Curt Swan & Dave Hunt. Superman finds out why Vartox is on a rampage. (10/18 11/10)
Teen Titans 39 Feb: by Marv Wolfman, George Perez & Romeo Tanghal. Dick Grayson is no longer Robin and Kid Flash quits the Titans. (10/18 11/10)
Batman and the Outsiders 7 Feb: "Cold Hands, Cold Heart" by Mike W. Barr & Jim Aparo. Outsiders battle the Cryonic Man. Cover: Aparo. (10/25 11/17)
Green Lantern 173 Feb: "Old Friends, New Foes" by Len Wein & Dave Gibbons. Green Lantern fights The Javelin. Cover: Gibbons. (10/25 11/17)
Legion of Super-Heroes 308 Feb: "And the Sky Itself Shall Burn" by Paul Levitz, Keith Giffen & Larry



Mahlstedt. The Prophet says the Legion has doomed the universe. (10/25 11/17)
New Talent Showcase 2 Feb. "A Magic Carpet Ride" by L.B. Kellogg

& Tom Mandrake continues the Sky Dogs series; Todd Klein & Scott Hampton do part 2 of "Class Trip"; "Transition" by Rich Margopoulos, Stan Woch & Rick Magyar continues

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#41 VF-NM	15

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#5 VF-NM	50
Annual #1 VF-NM	60

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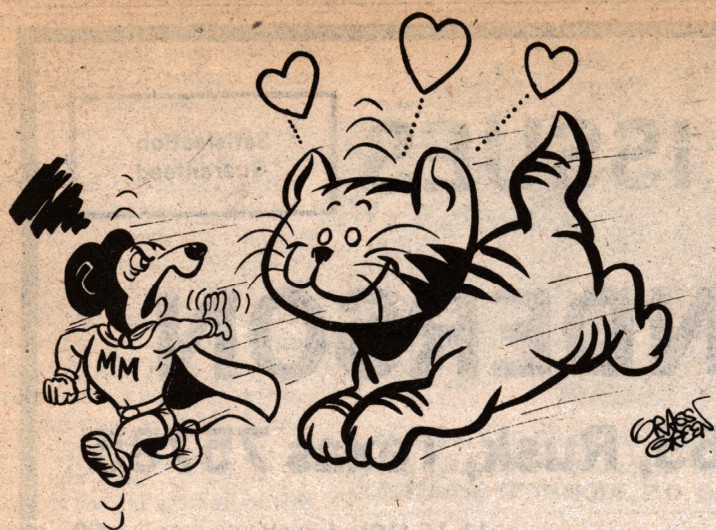
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3-4 (10) of each 50		1 (10) 60		88 (10), 91 (10) 45		40 (7), 41 (10), 42 (11) 50	
Coyote		2-5 (10) of each 45		Obnoxio vs X-Men		43 (10), 44 (2), 45 (19) 50	
1 (20) 1.50		Iron Man		"One Shot" (20) 60		47 (1), 48 (10), 49 (3) 50	
2 (10) 1.25		164 (5) 40		Spectacular Spiderman		53-58 (10) of each 50	
Conan The Barbarian		166 (5) 40		1 (10) 2.00		59 (10) 75	
140 (5) 40		167-169 (10) of each 40		4 (5) 80		Kobra	
Dark Crystal		Krull		58 (3) 75		1 (10) 50	
1-2 (10) of each 45		1-2 (10) of each 60		72 (5), 74 (15) 50		2 (10), 4-7 (10) of each 40	
Daredevil		Marvel Team-Up		75 (10) 75		Omac	
182-189 (10) of each 45		25 (20) 1.50		76-77 (10) of each 50		1 (10) 50	
190 (10) 1.00		48 (10) 75		Red Sonja		2-7 (10) of each 45	
191 (10) 1.00		64 (10) Byrne 1.00		1 (10) 1.00		PACIFIC COMICS	
192-202 (10) of each 45		68 (10) Byrne 1.00		2 (5) 75		Captain Victory	
Defenders		71 (10) Byrne cvr. 75		Return of the Jedi		1 (3) 1.00	
18 (10) 75		76 (10) Byrne cvr. 75		1-2 (30) of each 60		2 (10) 90	
19 (10) 75		77-78 (10) of each 60		3-4 (30) of each 50		3 (10) 75	
37 (10) 75		79 (10) Byrne 1.50		Shield		4-11 (10) of each 75	
39 (3) 75		80 (20) 60		1 (10) 75		Edge Of Chaos	
41 (6) 60		82-83 (10) of each 60		Silver Surfer		1 (20) 1.00	
67 (10) 45		86-88 (10) of each 60		1 (3) 2.00		2 (10) 75	
70 (10) 45		90-99 (10) of each 60		Supernatural Thrillers		Groo The Wanderer	
73 (5) 45		101-124 (10) of each 60		2 (10), 3 (10) 75		1 (20) 75	
78 (5) 45		125-136 (10) of each 45		6 (10), 9 (10) 45		MS Mystic	
79 (5) 45		Moon Knight		Super Villain Classics		1 (10) 75	
81 (5) 45		1 (10) 1.50		1 (20), 1.00 cvr 75		Pacific Presents	
82 (2) 45		2-5 (10) of each 1.25		Tomb of Dracula		1 (30) 1.00	
83 (8) 45		6-14 (10) of each 1.00		11 (10), 13 (10), 19 (10) 1.00		2 (10) 75	
84 (10) 45		15 (12) 1st Direct 2.00		29 (10) 75		Silver Star	
85 (10) 45		16 (10) 1.25		44 (10), 45 (1), 47 (7) 60		1 (20) 85	
86 (2) 45		17-18 (10) of each 75		52 (1), 53 (10), 54 (10) 60		2-4 (10) of each 75	
88-91 (10) of each 45		19-21 (13) of each 75		56 (6), 57 (10), 58 (10) 60		Star Slayer	
94 (10) 45		22-23 (10) of each 75		59 (10), 60 (3) 60		1 (10) 1.40	
97-98 (10) of each 45		24 (8) 75		61 (5), 62 (10), 63 (13) 50		2 (10), 3 (3), 4 (3) 1.15	
101 (10) 45		25 (10) 1.25		64 (17), 65 (13), 66 (10) 50		5-9 (10) of each 75	
102 (13) 45		26-34 (10) of each 75		67 (13), 68 (23), 69 (10) 50		Wild Animals	
103-105 (10) of each 45		35 (20) 1.00		70 (10) 75		1 (5) 75	
106 (7) 45		Marvel Chillers		The Thing		ECLIPSE COMICS	
108 (10) 45		1 (10) 60		2-3-4-6 (10) of each 45		DNAgent	
109 (2) 45		2-3 (10) of each 40		Uncanny Tales		1 (10) 1.75	
110 (1) 45		Marvel Collector Item Classics		1 (10) 60		Destroyer Duck	
111 (5) 45		19 (10) 90		2 (10) 40		2 (10), 3 (5) 1.00	
112 (6) 45		21 (10) 90		US-1		MS Trees Thrilling	
113 (10) 45		Marvel Double Feature		1 (20) 50		Detective Adventures	
114 (5) 45		3-4 (10) of each 60		Vault of Evil		1 (30) 1.00	
115-118 (10) of each 45		7-8 (10) of each 60		1 (10) 80		2 (10), 3 (10) 80	
120 (10) 45		11-13 (10) of each 60		2 (10), 4 (10), 6 (10) 60		Scorpio Rose	
122 (10) 45		15 (1) 60		7 (10), 8 (10), 9 (10) 60		1 (15) 1.00	
Dazzler		16-19 (10) of each 60		Weird Wonder Tales		RED CIRCLE COMICS	
1 (15) 60		21 (10) 60		1 (10) 60		Mighty Crusaders	
2 (10) 60		Marvel Spotlight		2 (10) 45		1 (20) 1.00	
3-20 (10) of each 50		14 (10) 75		Dennis The Menace		2 (10), 3 (10) 80	
21 (10) 1.00		26-27 (10) of each 60		1 (10) 75		Shield	
22-25 (10) of each 50		30-31 (10) of each 60		Madame Zanadu		1 (10) 75	
Dragon Slayer		Marvel Tales		1 (10) 75		FIRST COMICS	
1 (15) 45		81 (1), 84 (7), 85 (3) 35		DC COMICS		Jon Sable	
2 (15) 45		86 (4), 87 (3), 88 (1) 35		Amethyst		1 (40) 1.00	
The Falcon		89 (10), 90 (4), 91 (4) 35		1 (30) 50		2-5 (10) of each 80	
1 (20) 60		92 (9), 98 (10), 99 (10) 35		2-9 (20) of each 45		Warp Special	
2-4 (20) of each 45		105 (2), 107 (3), 109 (2) 40		Sword of Atom		1 (10) 1.00	
Fantastic Four		110 (4), 111 (10), 115 (1) 40		1 (30) 60		Warp	
223-231 (10) of each 50		121-131 (10) of each 40		2-4 (30) of each 45		1 (40) 1.00	
232 (10) 75		149 (10) 45		Arak		2 (20) 75	
233-235 (10) of each 60		150 (10) 80		1 (10) 1.00		3-7 (10) of each 75	
236 (10) 1.35		152 (10) 45		2-10 (10) of each 60		9 (10) 75	
237-249 (10) of each 60		Marvel Triple Action		11-15 (10) of each 50		AMERI COMICS	
250 (10) 1.00		3 (10) 80		All Star Squadron		Ameri Comics	
251-262 (10) of each 50		10 (10), 12 (10), 16 (10) 45		1 (10) 1.00		1 (5), (2.00 cvr) 1.50	
Ghost Rider		17 (10), 26 (10), 29 (10) 45		2-22 (10) of each 60		Black Diamond	
74 (5) 45		30 (8), 31 (10), 33 (3) 45		Kamandi		1 (5) 2.00 cvr 1.50	
76 (5) 45		34 (19), 35 (1), 36 (10) 45		1 (13) 1.25		JC Productions Thunder Agents	
77 (10) 45		37 (4), 41 (2), 42 (1) 45		2-5 (10) of each 1.00		1 (10) 1.00	
79 (10) 45				6-10 (10) of each 75		2 (10) 85	



"G'WAN, KID! SCRAM! BEAT IT! —"

the Amber series. (10/25 11/17)

Power Lords 3 Feb: by Michael Fleisher, Mark Teixeira & Jeff Dee. Conclusion of a mini-series. (10/25 11/17)

Sgt. Rock 385 Feb: "The Jackie Johnson Story" by Robert Kanigher & Frank Redondo features Johnson seeking aid for Easy Company. Back-up features are by new cartoonists. (10/25 11/17)

Supergirl 16 Feb: "Bug-Out" by Paul Kupperberg, Carmine Infantino & Bob Oksner. Ambush Bug becomes a crime-fighter. Cover: Keith Giffen. (10/25 11/17)

Swamp Thing 21 Feb: "The Anatomy Lesson" by Alan Moore, Steve Bissette & John Totleben. Swamp Thing is dead. Cover: Tom Yeates. (10/25 11/17)

Thriller 4 Feb: "Happiness (bang bang shoot)" by Robert Loren Fleming & Trevor Von Eeden. Scabard confronts the Seven Seconds atop a 200-mph bullet train. Cover: Von Eeden. (10/25 11/17)

Warlord 78 Feb: "Doom's Mouth" by Cary Burkett, Dan Jurgens & Dan Adkins. Morgan, Tara, and Krystovar capture a New Atlantean warship and go in search of futuristic weaponry. Barren Earth back-up is by Gary Cohn & Ron Randall. (10/25 11/17)

Action 552 Feb: by Marv Wolfman & Gil Kane. Superman becomes a menace opposed by Cave Carson, Rip Hunter, Dane Dorrance, Rick Flag, Animal Man, Congo Bill, Dolphin, and Immortal Man in first part of 2-part story. [Story postponed from previous month.] (11/1 11/22)

All-Star Squadron 30 Feb: "America vs. the Black Dragon" by Roy Thomas, Mike Machlan & (tentatively) Larry Houston. The JSA battles the Black Dragon. (11/1 11/22)

Arion 16: by Paul Kupperberg & Jan Duursema. Wynde leaves Arion to continue his trek alone. (11/1 11/22)

Camelot 3000 11 Feb: by Mike W. Barr, Brian Bolland & Terry Austin. The remaining knights battle Morgan Le Fay. [Delayed.] (11/1 11/22)

Detective 535 Feb: by Doug Moench, Gene Colan & Bob Smith. The Crazy-Quilt story concludes. Green Arrow by Joey Cavalieri & Jose Delbo. Cover: Colan & Dick Giordano. (11/1 11/22)

Jonah Hex 81 Feb: "The Alliance" by Michael Fleisher, Dick Ayers & Tony De Zuniga. Hex and the "Cane man" battle against men led by an old enemy of Jonah. (11/1 11/22)

Redeemer 2 Feb: by Joe Kubert. Agents of the Infernal One try to tempt Jim Torcan to ignore his instinct for justice and morality. Cover: Kubert. (11/1 11/22)

Ronin Collectors' Poster by Frank Miller. A 25x40" painting reproduced in full-process color. (11/1 11/22)

Superboy 50 Feb: by Paul Kupperberg, Keith Giffen & Kurt Schaffenberger. A 48-page \$1.50 anniversary issue with the Legion of Super-Heroes in a quest through time for the Hero Dial. (11/1 11/22)

World's Finest 300 Feb: by David Anthony Kraft, Mike W. Barr, Ross Andru & guest artists. Anniversary issue in which the Justice League, Outsiders, New Teen Titans, Sgt. Rock, and Ma and Pa Kent appear in a story which resolves the split between Batman and Superman. (11/1 11/22)

DC Graphic Novel: Warlord 2: by Steve Skeates & David Wenzel. A troll named Just Plain Dwayne is in the center of a battle among four warlords. (11/8 12/1)

Amethyst 11 Mar: by Dan Mishkin, Gary Cohn & Ernie Colon. Amethyst leads the assault against Fortress Opal. Cover: George Perez & Colon. (11/15 12/1)

Atari Force 3 Mar: by Gerry Conway, Jose Luis Garcia Lopez &

Ricardo Villagran. (11/15 12/1)

Best of DC Digest 46 Mar: Reprints of stories featuring Jimmy Olsen. (11/15 12/1)

Blackhawk 268 Mar: by Mark Evanier & Dan Spiggle. (11/15 12/1)

DC Comics Presents 67 Mar: by E. Nelson Bridwell, Len Wein & Curt Swan. Superman and Santa Claus battle Toyman. (11/15 12/1)

Firestorm 21 Mar: by Gerry Conway Rafael Kananan. Killer Frost returns. [Postponed from previous month.] (11/15 12/1)

Justice League of America 224 Mar: by Kurt Busiek, Chuck Patton & Romeo Tanghal. A new villain, Paragon, is introduced. (11/15 12/1)

New Teen Titans Collectors' Poster by George Perez. A 24x30" four-color poster. (11/15 12/1)

Vigilante 4 Mar: by Marv Wolfman, Keith Pollard & Pablo Marcos. Adrian Chase takes on The Exterminator, a superhuman hitman. [Postponed from previous month.] (11/15 12/1)

Wonder Woman 313 Mar: by Dan Mishkin & Don Heck. In the Caribbean, Keith Griggs runs afoul of Circe and Wonder Woman meets an enemy. "The Worm Turns" by Joey Cavalieri & Dan Spiggle concludes the Huntress-Earthworm story. (11/15 12/1)

Arak 31 Mar: by Roy & Dann Thomas, Ernie Colon. New framing sequence by Colon surrounds a reprint as Arak relives his early days with the Vikings. (11/22 12/15)

Batman 369 Mar: by Doug Moench, Don Newton & Alfredo Alcala. (11/22 12/15)

Flash 331 Mar: by Cary Bates, Joey Cavalieri, Carmine Infantino & Frank McLaughlin. A crisis could destroy Flash's defense and his lawyer, and Green Lantern returns. Cover: Infantino. (11/22 12/15)

G.I. Combat 263 Mar: "The Jaws of Hell" by Robert Kanigher & Vicatan concludes the 3-part Mercenaries story as they discover the stolen treasure. Two Haunted Tank stories by Kanigher & Sam Glanzman: "Wrong Man — Right War" (Gus, a man of God in civilian life, wonders if he can be forgiven for killing even if the enemy has vowed to kill him) and "V-Mail from a Son" (Eddie Craig is writing to his mother when the enemy attacks). "The Devil Bomb" is a bomb disposal squad story. (11/22 12/15)

Green Lantern/Green Arrow 6 Mar: Reprints of stories by Denny O'Neil & Neal Adams. (11/22 12/15)

Nathaniel Dusk 2 Mar: by Don McGregor & Gene Colan. Dusk tries to solve a murder before Cadaver and "Big Mouth" Willie kill him. (11/22 12/15)

New Teen Titans 40 Mar: by Marv Wolfman, George Perez & Romeo Tanghal. (11/22 12/15)

Omega Men 12 Mar: by Roger Slifer, Tod Smith & Mike De Carlo. Broot searches for his missing wife. (11/15 12/1)

Star Trek 2 Mar: by Mike W. Barr & Tom Sutton. [Postponed from October release.] (11/22 12/15)

Superman 393 Mar: "The Day They Nuked Superman" by Bob Rozakis, Joey Cavalieri, Irv Novick. An atomic explosion is intended to turn Superman's uniform into kryptonite. Cover: Ed Hannigan. (11/22 12/15)

Batman and the Outsiders 8 Mar: "The Hand That Rocks the Cradle" by Mike W. Barr & Jim Aparo. The Outsiders and Phantom Stranger try to solve a series of kidnappings the week before Christmas. (11/29 12/22)

Green Lantern 174 Mar: by Len Wein & Dave Gibbons. The Javelin appears. (11/29 12/22)

Infinity, Inc. 1 Mar: by Roy Thomas, Jerry Ordway & Mike Machlan. The sons, daughters, and proteges of the Justice Society battle Ultra-Humanite. (11/29 12/22)

Legion of Super-Heroes 309 Mar: "Omen" by Paul Levitz, Keith Giffen & Larry Mahlstedt. The Omen story concludes. Cover: Giffen & Mahlstedt. (11/29 12/22)

New Talent Showcase 3 Mar. (11/29 12/22)

Sgt. Rock 386 Mar: "What Makes a Hero?" by Robert Kanigher & Frank Redondo. Two new Easy Co. recruits represent opposing points of view: One wants to avoid responsibility, the other wants to be in the forefront of the action. Back-up features are by new artists. (11/29 12/22)

Supergirl 17 Mar: "Publish and Perish" by Paul Kupperberg, Carmine Infantino & Bob Oksner. Supergirl seeks something better than a wig to protect her identity and battles Matrix-Prime on a Pacific island. (11/29 12/22)

Superman Special 2 Mar: "The Demon with a Cape" by Cary Bates & Gil Kane. The imaginary story returns, as Brainiac escapes without altering his appearance (as happened in *Action's* 45th Anniversary issue). Cover: Kane. (11/29 12/22)

Swamp Thing 22 Mar. (11/29 12/22)

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675 VG	3.00	1104 NF	1.00	47, 48 F	1.90	223, 225-230 all	
682 F	3.90	1109 VG	1.15	53, 57 F+	1.75	VG	3.25
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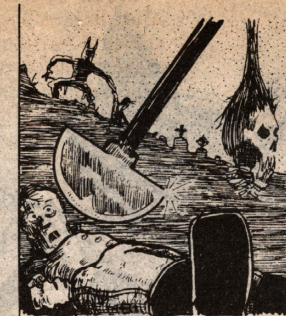
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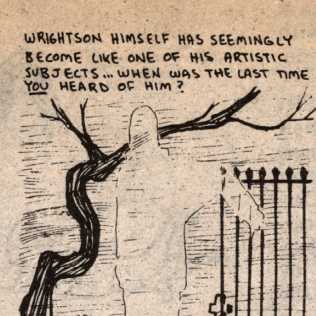
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Thriller 5 Mar: "All Shook Up" by Robert Loren Fleming & Trevor Von Eeden. Kane Creole, a music-making felon with blue suede shoes, joins the series. Cover: Von Eeden. (11/29 12/22)

Warlord 79 Mar: "Paradox" by Cary Burkett, Pat Broderick & Dan Adkins. Time is warped so Morgan meets himself; Tara and Scarheart gain access to a UFO. "Slave Market" by Gary Cohn & Ron Randall (Barren Earth) has Jinal and her friends on the auction block. (11/29 12/22)

Action 553 Mar: by Marv Wolfman & Gil Kane. Former DC heroes — Cave Carson, Rip Hunter, Dane Dorrance, Rick Flag, Animal Man, Congo Bill, Dolphin, Immortal Man — battle Superman. Cover: Kane. [Story postponed from previous issue.] (12/6 12/29)

All-Star Squadron 31 Mar: "An Assemblage of Heroes" by Roy Thomas & Rick Hoberg. The first full-scale meeting of the All-Stars, plus the origin of The Freedom Fighters, add up to 47 super-heroes, plus 3 shown only in flashback or cameos. (12/6 12/29)

Arion 17 Mar. (12/6 12/29)

Camelot 3000 12 Mar: by Mike W. Barr, Brian Bolland & Terry Austin. The maxi-series concludes. (12/6 12/29)

Detective 536 Mar: by Doug Moench, Gene Colan & Bob Smith. Green Arrow vs. The Detonator story by Joey Cavalieri & Chuck Patton. (12/6 12/29)

Jonah Hex 82: "Mortal Enemies, Mortal Friends" by Michael Fleisher, Dick Ayers & Tony DeZuniga. Jonah and J.D. Hart fight over Mei Ling. (12/6 12/29)

Redeemer 3 Mar: by Joe Kubert. Jim Torkan is an ex-Confederate soldier who heads West, where he faces Indians, genocidal white men, and The Infernal One. Cover: Kubert. (12/6 12/29)

Ronin 5: by Frank Miller. (12/6 12/29)

Superboy 51 Mar: by Bob Rozakis, Curt Swan & Kurt Schaffenberger. Reprint of two stories: Superboy's last day in Smallville and his first days in Metropolis. (12/6 12/29)

World's Finest 301 Mar. (12/6 12/29)

Amethyst 12 Apr: by Dan Mishkin, Gary Cohn & Ernie Colon. Amethyst and Dark Opal meet in final battle. *Maxi-series ends.* Cover: George Perez & Colon. (12/13 1/5)

Atari Force 4 Apr: by Gerry Conway, Ross Andru & Jose Luis Garcia Lopez. Dark Destroyer moves in for the kill. The original Atari Force is

reintroduced. (12/13 1/5)

Best of DC Digest 47 Apr: Sugar and Spike by Sheldon Mayer, including two stories new to U.S. readers ("The Day Spike First Saw a Yo-Yo" and "The Mystery of Mimosa Manor"). Covers: Mayer. (12/13 1/5)

Blackhawk 269 Apr: "Changes" by Mark Evanier & Dan Spiegle. The newest Blackhawk tries to teach the group the meaning of honor. Andre stars in a solo story by Evanier & Richard Howell. Cover: Spiegle. (12/13 1/5)

DC Comics Presents 68 Apr: "Destiny's Children" by Gerry Conway, Curt Swan & Murphy Anderson. Superman and Vixen team to



track down whoever is abducting children playing videogames. (12/13 1/5)

Firestorm 22 Apr: by Gerry Conway, Pat Broderick & Rodin Rodriguez. Firestorm retells his origin. (12/13 1/5)

Justice League of America 225 Apr: "Let There Be Light" by Joey Cavalieri, Chuck Patton & Romeo Tanghal. Cover: Patton & Dick Giordano. (12/13 1/5)

Vigilante 5 Apr: by Marv Wolfman, Keith Pollard & Pablo Marcos. Conclusion of two-parter. (12/13 1/5)

Wonder Woman 314 Apr: by Dan Mishkin & Don Heck. Conclusion of Circe story introduces new villain, Tezcatlipoca, Aztec trickster. Joey Cavalieri & Mark Beachum begin new Huntress story. (12/13 1/5)

Arak 32 Apr: "The Dragon of the Lake" by Roy Thomas, Ron Randall & Gerald Forton. Arak and Satyrus encounter a Tyrannosaurus Rex. (12/20 1/12)

Batman 370 Apr: by Doug Moench, Don Newton & Alfredo Alcala. Cover: Ed Hannigan & Dick Giordano. (12/20 1/12)

Flash 332 Apr: by Cary Bates,

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Joey Cavalieri, Carmine Infantino & Frank McLaughlin. Reunion with Green Lantern. Cover: Infantino. (12/20 1/12)

G.I. Combat 264 Apr. Sgt. Bullet and the Bravos of Vietnam, new series by Robert Kanigher & Angel Trinidad Jr. "The G.I. Who'd Never Die" by Bob Bernstein & Fred Carillo explores the thoughts of a sergeant as he leads his squad into battle. "The Saint and the Panzer" by Kanigher & Sam Glanzman has the Haunted Tank at a shrine where the sick are healed. Sgt. Craig is pitted against his son in another Tank story by Kanigher & Glanzman. (12/20 1/12)

Green Lantern/Green Arrow 7 Apr: Reprint series concludes with "And Through Him Save a World" by Denny O'Neil & Neal Adams and the 3-part epilogue from *Flash* #217-219. (12/20 1/12)

Nathaniel Dusk 3 Apr: by Don McGregor & Gene Colan. Dusk is pursued by cops and a hit man. (12/20 1/12)

Omega Men 13 Apr: by Roger Slifer, Tod Smith & Mike De Carlo. Cover: Smith & De Carlo. (12/20 1/12)

Star Trek 3 Apr: by Mike W. Barr, Tom Sutton & Ricardo Villagran. War begins between Enterprise and Klingons. Cover: Dan Day. (12/20 1/12)

Superman 394 Apr: "The Man Who Would Be President" by Elliot S. Maggin & Curt Swan. Superman endorses a candidate. (12/20 1/12)

Teen Titans 41 Apr: by Marv Wolfman, George Perez & Romeo Tanghal. Titans vs. Brother Blood. Cover: Perez. (12/20 1/12)

Batman and the Outsiders 9 Apr: "The Masters of Disaster" by Mike W. Barr & Jim Aparo. New Wave, Heatstroke, Windfall, Shakedown, and Coldsnap want to kill Black Lightning. Cover: Aparo. (12/27 1/19)

Green Lantern 175 Apr: by Len Wein & Dave Gibbons. The Shark returns. Cover: Gibbons. (12/27 1/19)

Infinity, Inc. 2 Apr: by Roy Thomas, Jerry Ordway & Mike Machlan. The group fights Ultra-Humanite and winds up in the Forties, as already told in *All-Star Squadron*. (12/27 1/19)

Legion of Super-Heroes 310 Apr: "Omen" by Paul Levitz, Keith Giffen & Larry Mahlstedt. Omen is revealed as the story concludes. Postponed from last month. (12/27 1/19)

New Talent Showcase 4 Apr. "Ekko" by Rich Margopoulos & S.



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Vightle: Criminals put a man in a hospital where his brother is a doctor. "Sun/Dog" by Stan Timmons & Lou Manna: A future bounty hunter leaves his planet to prove himself. "Feral Man" by Steve Ringgenberg, June Brigman & Rick Magyar: A clerk volunteers for a CIA experiment and winds up half wolf. "Bobcat" by Mike Tiefenbacher & Stan Woch: A bunch of 10-year-old kids and their adventures. (12/17 1/19)

Sgt. Rock 387 Apr: "What Makes a Hero?" by Robert Kanigher & Frank Redondo. A new recruit wants to be top soldier. Back-ups by Russ Heath, John Severin, and Alex Toth. (12/27 1/19)

Supergirl 18 Apr: by Paul Kupperberg, Carmine Infantino & Bob Oksner. Supergirl fights Kraken, master of water. (12/27 1/19)

Swamp Thing 23 Apr: "Another Green World" by Alan Moore, Steve Bissette & John Totleben. Swamp Thing is catatonic and Floronic Man is out to conquer the world. Cover: Tom Yeates. (12/27 1/19)

Thriller 6 Apr: "A One and a Two" by Robert Loren Fleming & Trevor Von Eeden. The Seconds have to stop a rockabilly bank robber. (12/27 1/19)

Warlord 80 Apr: "Future Trek" by Cary Burkett, Dan Jurgens & Dan Adkins. Shakira explores the world outside Reno's time-warp lab. "Desert Pursuit" by Gary Cohn & Ron Randall: Jinal and company prepare to make their last stand against slavers in The Barren Earth story. (12/27 1/19)

Action 554 Apr: by Marv Wolfman & Gil Kane. There are no more super-heroes, so they must be created. (1/3 1/26)

All-Star Squadron 32 Apr: "Crisis on Earth-X — the Prologue" by Roy Thomas, Jerry Ordway & Mike Machlan. Dozens of DC and Quality Comics super-heroes try to halt World War II. (1/3 1/26)

Arion 18 Apr: by Paul Kupperberg, Jan Duursema & Bob Smith. Arion and Garn battle in Arion's body. (1/3 1/26)

Batman Special 1 Apr: "The Player on the Other Side" by Mike W. Barr, Michael Golden & Mike De Carlo. Batman fights his opposite

number, a crook whose parents were killed by James Gordon the same night Batman's parents were killed by a crook. [Originally scheduled for last summer in *Batman Annual*] (1/3 1/26)

Detective 536 Apr: by Doug Moench, Gene Colan & Bob Smith. Green Arrow by Joey Cavalieri & S. McManus. Cover: Colan & Dick Giordano. (1/3 1/26)

Jonah Hex 83 Apr: by Michael Fleisher & Tony De Zuniga. Feeling betrayed by Mei Ling and abandoned by Emmylou, Hex goes on a bender. (1/3 1/26)

Redeemer 4 Apr: by Joe Kubert. Torkan is a gladiator in ancient Rome with the stakes set even higher by the Infernal One. (1/3 1/26)

Superboy 52 Apr: "The Caveman of Smallville" by Paul Kupperberg & Kurt Schaffenberger. Superboy encounters an allegedly harmless old hermit. (1/3 1/26)

World's Finest 302 Apr: "The Superman-Batman Split" by Cary Bates, Neal Adams & Dick Giordano is reprinted from #176. A new five-page Superman-Batman story also appears. Cover: Ed Hannigan. (1/3 1/26)



Judge Dredd 4 Feb: "Father Earth" by John Wagner, Brian Bolland & Ron Smith. Mega-City One is attacked by a mutant who controls plant life. "Death of a Judge" by Wagner & Smith. A female judge is murdered. Mini-poster of "The Cursed Earth" by Mike McMahon. (1/2)

Judge Dredd 5 Mar: "The Cursed Earth, Part 1" by Pat Mills, Brian Bolland & Mike McMahon. Dredd

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MARVEL TWO-IN-ONE

must cross the post-holocaust U.S. on an odyssey to carry plague serum from Mega-City One to Mega-City Two. (12/7)

Robo-Hunter 1 Apr: "The Planet of the Robots" by John Wagner, Ian Gibson & Jose Ferrer. Sam Slade, slayer of rogue robots, is assigned to a planet overrun by robots to find colonists who disappeared 30 years before. "The Harlem Heroes" by Tom Tully & Dave Gibbons, is about an aeroball team in 2050 who play a game comprised of football, boxing, kung-fu, and basketball. (12/28)

Judge Dredd 6 Apr: "The Cursed

Earth, Part 2" by Pat Mills, Brian Bolland & Mike McMahon. Dredd continues his odyssey through atomic devastation. (1/4)

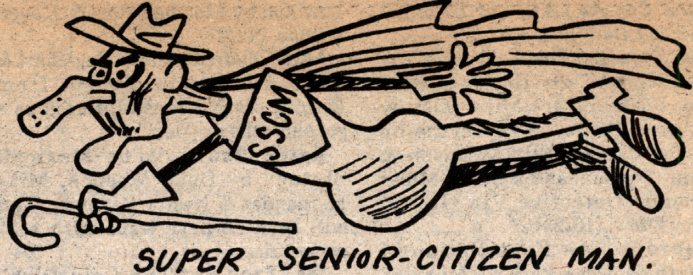


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trade paperback, with limited signed & numbered hardcover edition, including a checklist of Ditko and 3 complete stories. (In production.)

Destroyer Duck 4 Aug. By Steve Gerber, Jack Kirby, Alfredo Alcalá. Duck goes to Hoqoom to fight Godcorp. Also The Starling by Jerry Siegel & Val Mayerik. Cover: Kirby & Alcalá (Sep)

Eclipse Monthly 2. "Rio" story by Doug Wildey concludes; Klonsbon tries to rescue the captain in "Cap'n Quick and a Foozle" by Marshall Rogers; Dick and Barney cross paths with a practical joker named Herbie



in "The Masked Man" by B.C. Boyer; Red Kerry tracks down the source of the drug smuggling ring in Sax Rohmer's *Dope*, adapted and drawn by Trina Robbins; the value of unique, creative thought is explored in Steve Ditko's "Static." (10/18)

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#27 (NM-M)	30.00
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Dec '45 (NM)	36.00
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I am Coyote [Will not be miniseries; see December listing.]

Ms. Tree 4: "The Cold Dish" by Max Collins, Terry Beatty & Gary Kato. Back-ups are Mike Mist by Collins & Beatty, The Scythe by Dean Mullaney, Ellis Goodson & Wayne Truman, and a Frank Miller "Famous Detective Pin-Up" of Nancy Drew. (10/25)

Sabre 6: "An Exploitation of Everything Dear Part 4: Reunion" by Don McGregor, Billy Graham & Bruce Miller. Sabre and Melissa are reunited but Joyful Slaughter and Lounge Lizard have set an ambush for them. Incredible Seven Part Three by B.C. Boyer is the back-up. (10/18)

Scorpio Rose 2: by Steve Englehart, Marshall Rogers & Tom Palmer. Dr. Orient by Frank Lauria & Rogers. (10/25)

Women and the Comics by Trina Robbins & Catherine Yronwode. A 136-page trade paperback with limited signed & numbered hardcover edition, featuring material gathered from interviews with female cartoonists and their heirs. (Sep)

DNAgents 6: by Mark Evanier, Will Meugniot & Al Gordon. Lucius Krell is kidnapped and the agents must fight The Commander in Africa. (10/18)

Destroyer Duck 4: "Spineless Wonders" by Steve Gerber, Jack Kirby & Alfredo Alcalá. Back-up is The Starling (chapter 3) by Jerry Siegel & Val Mayerik. (10/25)

Eclipse Monthly 3: "Kittycats and Boogeymen," 2-part Ragamuffins story by Don McGregor, Gene Colan & Klaus Janson begins; "Cap'n Quick & a Foozle" by Marshall Rogers; "The Birth" (a Masked Man story) by B.C. Boyer; adaptation of Sax Rohmer's *Dope* by Trina Robbins concludes; "The General" (a Static story) by Steve Ditko. (11/15)

DNAgents 7: "The Lady and the General" by Mark Evanier, Will Meugniot & Al Gordon. Back-up is a solo Tank story by Evanier, Meugniot & Steve Mitchell. (11/15)

Ms. Tree 5 "The Cold Dish" (chapters 3 and 4) by Max Collins & Terry Beatty; The Scythe ("Rendezvous with Ruby") by Dean Mullaney, Ellis Goodson & Wayne Truman; Mike Mist, Detective Pin-Up. (11/22)

Eclipse Monthly 4: "Cap'n Quick and a Foozle" by Marshall Rogers, "Kittycats and Boogeymen" (part 2 of Ragamuffins story) by Don McGregor, Gene Colan & Klaus Janson. "The Amazing Aphid-Man" (Masked Man story) by B.C. Boyer. (Dec)

DNAgents 8: "Trackdown" by Mark Evanier, Will Meugniot & Al Gordon. The Agents track Stiletto to a South American dictatorship and run into Mega-Man again. "Living in Fear" by Evanier, Meugniot & Gerald Forton, is a Surge solo story. (Dec 27)

Destroyer Duck 5: by Steve Gerber, Jack Kirby & Alfredo Alcalá. Godcorp story ends. The Starling by Jerry Siegel & Val Mayerik: Young Michael has to confront the question of his true heritage. Cover: Kirby & Alcalá. (12/13)

Eclipse Monthly 5: Rio is captured by Geronimo in "Satan's Doorstep" by Doug Wildey, The Masked Man is accused as the assassin of a congressman in "The Trial" by B.C. Boyer. Cap'n Quick and a Foozle

continue by Marshall Rogers. Cover: Wildey. (12/27)

I Am Coyote by Steve Englehart & Marshall Rogers. Origin from *Eclipse Magazine* is reprinted as a graphic album. (Dec)

Aztec Ace 1: "The Mexicali Statue" by Doug Moench, Mike Hernandez & Nestor Redondo. This will be a 48-page issue with a \$2 cover price. (Jan)

Ms. Tree 6: "The Cold Dish" (chapters 5 and 6) by Max Collins, Terry Beatty & Gary Kato. "Here's to Your Illusions" is the Scythe story by Dean Mullaney, Ellis Goodson & Wayne Truman. "Mike Mist Minute Mist-ery" by Collins & Beatty. Famous Detective Pin-Up. Cover: Beatty. (12/13)

Fantagraphics

Comics Journal 84: Michael T. Gilbert interview, Rick Marschall

compares strips of yesteryear with today's, Harlan Ellison on Bill Starr, R.C. Harvey on differences between comics and film. Cover: Gilbert. (Sep)

Amazing Heroes 35: Jack of Hearts article by Steve Ringgenberg, Inferior Five hero history (with cover by Kevin Nowlan), interview with Dan Jurgens by Mark Worden. (Oct)

Comics Journal 85: Part 1 of Robert Kanigher interview by Robin Snyder, Jan Strnad on rating comics, reviews of *Superman III* and *Return of the Jedi*. Cover: Joe Kubert. (Oct)

Don Rosa's Comics & Stories 2: "Vortex" by Rosa includes destruction of Hawaii. Cover: Rosa. (Oct)

Nemo 4: Harvey Kurtzman/Frank Frazetta *Flash Gordon* sequence, a series of *Lance* Sunday pages by Warren Tufts, "Penmen of the Past" featuring Harrison Cady, serialization of Allen Saunders' autobiography. (Oct)

Amazing Heroes 36: *Infinity, Inc.* cover (by Jerry Ordway) and article, Iron Man history. (Nov)

Amazing Heroes 37: Interview with Dave Stevens, article on *Aztec Ace*, Nova history, first part of "Skyborne," a novelette by Dwight

Decker. (Nov)

Comics Journal 86: Part 2 of Robert Kanigher interview by Robin Snyder, overview of *Tintin*, with a cover by Herge. (Nov)

Love and Rockets 4 by Gilbert and Jaime Hernandez. (Nov)

Amazing Heroes 38: A look at *Elquest* and WaRP Graphics, part 2 of Nova history, *Void Indigo* article. (Dec)

Amazing Heroes 39: (Dec)

Comics Journal 87: Heidi MacDonald on comics fight scenes, Chicago Comicon panel discussions, articles on *Killraven*, Howard Chaykin, *Reid Fleming*, and *Everett True*. (Dec)

Nemo 5: Interview with Mort Walker, Ron Goulart on wartime newspaper strip heroes, *The Bungle Family*, *The Explorator*, and chapters 3 and 4 of Allen Saunders' autobiography. (Dec)

Fighting to Preserve the Future He Left Behind



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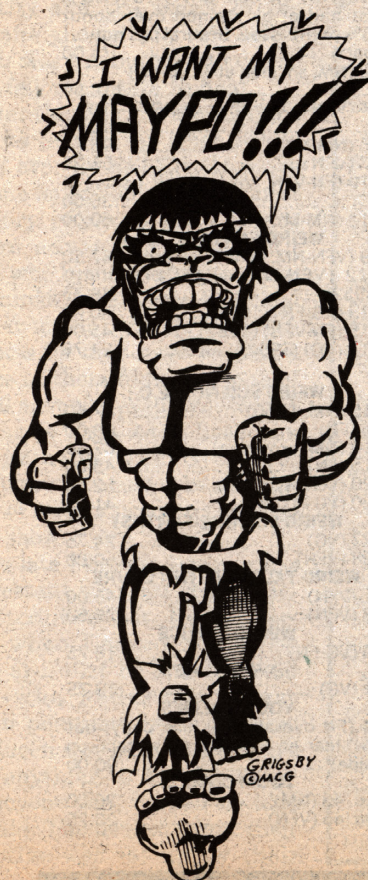
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Mars 2 Feb: "Mars Attacks" by Mark Wheatley & Marc Hempel. Morgana Trace meets her first living companion on Mars, Fawn. Back-up is "The Black Flame" by Peter Gillis, Tom Sutton & Bruce Patterson, a superhero strip. Cover: Wheatley & Hempel. (10/18)

Warp 10 Feb: "The Choices of Mistress Sargon" by Peter Gillis, Jerry Bingham & Mike Gustovich. The play adaptation is over and new material begins, with Sargon taking on Lugulbanda. Backup is "Outrider" by Gillis, Bill Willingham & Hilary Barta, which begins a multi-part origin of a character destined to join the main *Warp* cast. Cover: Bingham & Gustovich. (10/18)

E-Man 11 Feb: "The Slug That Ate Barrentown" by Paul Kupperberg, Joe Staton & Rick Burchett. Nova's past, the secret of Blacklung, and a giant slug. Backup is Michael Mauser's *Crimestomper's* Textbook. (10/25)

Starslayer 13 Feb: "Rampage!" by John Ostrander, Lenin Delsol & Bruce Patterson. Tamara must fight her way out of a peculiarly fortified castle. Backup is "Buried Past — Chapter Two," featuring Grimjack, by Ostrander & Timothy Truman, in which he battles various menaces while attempting to kill his friend-turned-vampire. Cover: Delsol & Patterson. (10/25)

American Flagg 6: "Southern Comfort, Conclusion" by Howard Chaykin. The Brazilian basketball story winds up with an airborne fire-fight. Cover: Chaykin. (11/8)

Jon Sable 10: "Triptych" by Mike Grell. A deadly jog through Central Park, Sable on TV, more about the supporting cast and B.B. Flemm. Cover: Grell. (11/8)

Mars 3: "Transformer" by Mark Wheatley & Marc Hempel. Morgana Trace discovers a city on Mars which may be deserted or only sleeping. "The Hellequin Ride" by Peter

Gillis, Tom Sutton & Bruce Patterson has *Black Flame* battling for a small child. Cover: Wheatley & Hempel. (11/15)

Warp 11: "Diversions" by Peter Gillis, Jerry Bingham & Mike Gustovich. Lord Cumulus returns to earth to come to terms with his late alter-ego and his ex-fiancee; Chaos returns to Cynosure to start a new bid for power. "You Can't Go Home Again" by Gillis & Lenin Delsol, is the *Outrider* story. (11/15)

E-Man 12: "Sewer of Doom" by Joe Staton & Rick Burchett pits E-Man against Tyger Lili and Big Al as Nova is offered a TV job 800 miles west of New York. Also: Michael Mauser's *Crimestomper's* Handbook. Cover: Staton. (11/22)

Starslayer 14: "Stand" by John Ostrander & Timothy Truman. Starslayer and Tamara plan to make their last stand on Cynosure. "Buried Past, Part 3" by Ostrander & Truman is the *Grimjack* story. Cover: Truman. (11/22)

American Flagg 7 Apr: "The Blizzard of '32" by Howard Chaykin. Flagg is stranded 300 miles from Chicago in a blizzard and someone is trying to sell Illinois. Cover: Chaykin. (12/13)

E-Man 13 Apr: "A Town Called Chaos" by Joe Staton & Rick Burchett. E-Man battles Prince Chaos in a cross-over with *Warp*. Cover: Staton. (12/13)

Mars 4 Apr: "Dead Artists and Talking Dinosaurs" by Mark Wheatley & Marc Hempel. Morgana Trace runs into Vincent Van Gogh, Pablo Picasso, Norman Rockwell, and a bunch of talking dinosaurs on Mars. "Nightmare Tapestry" by Peter Gillis, Don Lomax & Bruce Patterson: *Black Flame* fights Lord Nightmare. Cover: Wheatley & Hempel. (12/20)

Warp 12 Apr: "Head Games" by Peter Gillis, Jerry Bingham & Mike Gustovich: Chaos wants to own Cynosure. "Hejira" by Gillis & Lenin Delsol: *Outrider* and Archangel are stuck in Fen-Ra with a failed mission. Cover: Bingham & Gustovich. (12/20)

Jon Sable Freelance 11 Apr: "The Cat" by Mike Grell. Maggie the Cat is trying to steal a diamond Sable has been hired to protect. Cover: Grell. (12/27)

Starslayer 15 Apr: "Prey" by John Ostrander & Timothy Truman: Torin turns manhunter in the jungle. "Buried Past, Chapter 4" by Ostrander & Truman: Grimjack faces the puzzle of vampirism in Cynosure. Cover: Truman. (12/27)



THUNDER Agents 3. (10/25)
Hall of Fame 4. (12/6)



Spirit 1: by Will Eisner. B-monthly Baxter color comic reprinting *Spirit* stories in sequence starting with December 1945 ones, when Eisner returned to the comic after WW2. (Oct 11)

Steve Canyon 4. Long run of *Steve Canyon* strip (featuring a costumed heroine, The Maid of Nine), second part of an article and strips of *Miss Lace*. (Dec)

Will Eisner's Quarterly: by Will Eisner. B&W magazine featuring new Eisner art and writings, including interviews, plus color section continuing color reprints of earliest, pre-WW2, *Spirit*, Mr. Mystic, and Lady Luck stories. (12/1)



Goodman Beaver by Harvey Kurtzman & Will Elder. A collection of parodies which ran in *Help!* magazine. (Nov)

Signal from Space by Will Eisner. "Life on Another Planet," serialized in *The Spirit Magazine* collected in a 136-page hardcover. (12/1)

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COMIC BOOK FORMULAS

#47 in a series

Obligatory
Flight
Scene

David Allen



Amazing Spider-Man 249 Feb: "Secrets" by Roger Stern, John Romita Jr. & Dan Green. Hobgoblin is blackmailing Harry Osborn and J. Jonah Jameson, among others. Kingpin is somehow involved. (10/11 11/1)

Captain America 290 Feb: "Echoes" by J.M. DeMatteis, Ron Frenz & Steve Leialoha. Baron Zemo's son reappears and Mother Superior appears. (10/11 11/1)

Doctor Strange 63 Feb: by Carl Potts. Akira Nitobe, a master of martial arts, proves more than a match for Doctor Strange. Cover: Potts. (10/11 11/1)

Indiana Jones 14 Feb: by David Michelinie, David Mazzuchelli & Vince Colletta. Marion and Indy must save a museum from its curator. (10/11 11/1)

Magik: Ilyana and Storm 3 Feb: "School Days" by Chris Claremont, Ron Frenz & Tom Palmer details Ilyana's apprenticeship to Belasco. (10/11 11/1)

Savage Sword of Conan 96 Feb: "The Ape-Bat of Marmet Tarn" by Michael Fleisher, John Buscema & Nestor Redondo. The Devourer of Souls is back. (10/11 11/1)

Thor 340 Feb: by Walt Simonson. Thor and Beta Ray Bill team up to battle demons in deep space. (10/11 11/1)

U.S. 1 8 Feb: by Al Milgrom, Frank Springer & Mike Esposito. Midnight's identity may be revealed.

but the Highwayman remains a mystery. (10/11 11/1)

X-Men/Micronauts 2 Feb: "Into the Abyss" by Bill Mantlo, Chris Claremont, Butch Guice & Bob Wiacek. The X-Men enter the Microverse to find it under the control of The Entity. (10/11 11/1)

Avengers 240 Feb: "The Dark Angel of Jessica Drew" by Roger Stern, Al Milgrom & Joe Sinnott. Tigra calls the Avengers to help locate Spider-Woman. (10/18 11/8)

Conan 155 Feb: "The Anger of Conan" plotted & drawn by John Buscema. (10/18 11/8)

Elektra Saga 1: by Frank Miller. Reprints of Elektra stories from *Daredevil*. Cover: Miller. (10/18 11/8)

G.I. Joe 20 Feb: "Clutch Goes Home" by Steven Grant, Geof Isherwood & Jon D'Agostino. (10/18 11/8)

Hulk 292 Feb: "Dragon Night" by Bill Mantlo, Sal Buscema & Joe Sinnott. Dragon Man and the Circus of Crime return. Cover: Kevin Nowlan. (10/18 11/8)

Marvel Age 11 Feb: Marvel news & interviews. (10/18 11/8)

Marvel Graphic Novel 8: Super Boxers by John Byrne, Ron Wilson & Armando Gil. Science fiction about futuristic warriors. Cover: Bill Sienkiewicz. Back cover: Marc Bright. (10/18 11/8)

Marvel Tales 160 Feb: "The Clown and His Masters of Menace" by Stan Lee & Steve Ditko is reprinted from *Spider-Man* #22. (10/18 11/8)

Marvel Team-Up Thrillers 1. [Delayed from previous month, price raised to \$5.95.]

Official Handbook 14 Feb: "The Book of the Dead: Part II" — for direct sales only; regular newsstands

will have to wait another two weeks for this issue. Cover: John Byrne. (10/18 11/8)

Power Man/Iron Fist 102 Feb: "Scarlet Ruse" by Kurt Busiek & Rich Howell. Luke and Danny team with Scarlet Witch and Vision. Cover: John Byrne. (10/18 11/8)

Rom 51 Feb: "War" by Bill Mantlo, Sal Buscema & Mel Candido. Rom alerts the media to the presence of Dire Wraiths on Earth. (10/18 11/8)

X-Men 178 Feb: by Chris Claremont & John Romita Jr. The Brotherhood of Evil Mutants continues to try to get Rogue back and some hints of Nightcrawler's origin are revealed. (10/18 11/8)

Alpha Flight 7 Feb: "The Importance of Being Looney" by John Byrne highlights Aurora and North Star. Snowbird's origin is featured in the back-up. Cover: Byrne. (10/25 11/15)

Captain America Special Edition by Stan Lee & Jim Steranko. Reprints from *Captain America* #110 and 111. Cover: Steranko. (10/25 11/15)

Coyote 4 Feb: by Steve Englehart, Charles Truog & Bob Wiacek. (10/25 11/15)

Defenders 128 Feb: by J.M. DeMatteis, Alan Kupperberg & Mike Mignola. Project: Sublimate. (10/25 11/15)

Fantastic Four 263 Feb: "The Messiah" by John Byrne. Thing and Torch go to California. Cover: Byrne. (10/25 11/15)

Iron Man 179 Feb: by Denny O'Neil, Luke McDonnell & Steve Mitchell. Iron Man fights in Hong Kong. (10/25 11/15)

Jack of Hearts 2 Feb: "Heart to Heart" by Bill Mantlo & George Freeman. Jack Hart travels to an alien world. (10/25 11/15)

Marvel Team-Up 138 Feb: by Tom DeFalco, Greg Larocque & Mike Esposito. Spider-Man faces the reformed Sandman and The Enforcers and The Satan Squad. (10/25 11/15)

Micronauts Special Edition 3 Feb: reprints of *Micronauts* #6, #7, and half of #8 by Bill Mantlo & Michael Golden. Cover: Butch Guice & Joe Rubinstein. (10/25 11/15)

Peter Parker 87 Feb: "Mistaken Identities" by Bill Mantlo, Al Milgrom & Jim Mooney. A turning point in Spider-Man's career. (10/25 11/15)

Star Wars 80 Feb. [Story scheduled for this issue postponed one month] (10/25 11/15)

What If 43 Feb: "What If Conan the Barbarian Was Trapped in the 20th Century?" by Peter B. Gillis & Bob Hall. Sequel to *What If* #13. Also sequel to #32: Phoenix, Silver Surfer and Dr. Strange try to restore their reality; story & layouts by Mark Gruenwald. (10/25 11/15)

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VERY GOOD/FINE: These are tight, flat, very solid copies with minimal signs of wear. Perhaps some light spine wear or a small crease or two where a corner was folded under. The cover may have rubber stamp mark or the date neatly written on it, the centerfold could be loose. Please remember that certain color covers show dirt and wear more readily than others.

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	F/G	VG/F	VF/NM
1953 December (Vol. 1, No. 1) through March, 1954			
1954 April-July and also January 1955, each	\$50	\$100	\$150
1954 August-December and also February 1955, each	25	50	75
1955 April-December, each	15	30	45
1956 January-June, each	8	15	25
1956 July-December, each	5	10	15
1957 All issues, each	4	8	12
1958 All issues, each	3	6.5	10
1959-1960 All issues except January & December, each	2.5	5	7.5
1961-1963 All issues except January & December, each	2	4	6
1964-1966 All issues except January & December, each	1.5	3	4.5
1967-1969 All issues except January & December, each	1	2	3
1970-Present All issues except Jan. 1974 & Jan. 1979, each	1	1.5	2.5
EXCEPTIONS: 1960, 1962, 1963, January & December, each	12	20	30
1961, 1964, January & December, each	7	12	20
1965-1969, January & December, each	3	5	7
1974, 1979, January issues, each	4	6	8
1970-1982 Any complete year	10	15	25
1968-1982 The last 15 years, complete set of 180 issues	100	200	300
1968-1983 Same as above, centerfolds only	N/A	65	100

	F/G	VG/F	VF/NM
1958 1st wall calendar	\$50	\$75	\$100
1959-1960, each	30	45	60
1961-1962, each	15	22	30
1963-1965, each	10	15	20
1966-1970, each	6	9	12
1971-1975, each	4	6	9
1976-1982, each	3	4	6

	F/G	VG/F	VF/NM
1962 1st desk calendar	\$15	\$25	\$40
1963-1964, each	10	15	20
1965-1967, each	8	12	15
1968-1970, each	6	9	12
1971-1975, each	5	7	10
1976-1982, each	3	4	6

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"OUI" MAGAZINE			
1972 October (Vol. 1, No. 1)	\$15	\$30	\$45
1972 November	7	15	20
1972 December through February, 1973, each	5	10	15
1973 March-December, each	2	4	6
1974 All issues, each	1.5	3	4.5
1975-Present All issues, each	1	1.5	2.5
1975-1982 Any complete year	10	15	25
"PENTHOUSE" MAGAZINE			
1969 September (Vol. 1, No. 1)	\$40	\$75	\$125
1969 October-November, each	20	40	60
1969 December through February, 1970, each	10	20	30
1970 March-December, each	3	5	8
1971-1972 All issues, each	1.5	3.5	5
1973-Present All issues, each	1	1.5	2.5
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Conan the King 21 Mar: "Shadows" by Alan Zelenetz & Marc Silvestri. Conan, mourning the death of his son, is the target of assassins. Cover: Michael Kaluta. (11/1 11/22)

Daredevil 204 Mar: by Denny O'Neil & Luke McDonnell. Daredevil tries to stop Crossbow from killing someone Daredevil wants dead. (11/1 11/22)

Dazzler 31 Mar: by Jim Shooter, Frank Springer & Vince Colletta. Dazzler tries to save someone who doesn't want to live. (11/1 11/22)

Marvel Super Special 29: **Tarzan of the Apes** Mar: by Mark Evanier & Dan Spigle. The first half of Edgar Rice Burroughs' first Tarzan novel is adapted, printed on Baxter paper. (11/1 11/22)

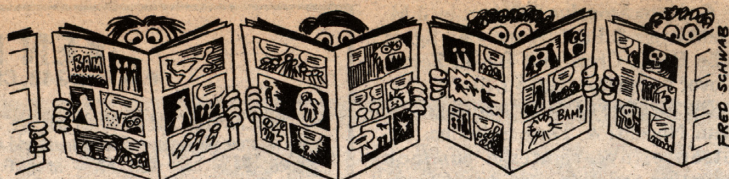
New Mutants 13 Mar: by Chris Claremont, Sal Buscema & Tom Mandrake. Magma is homesick on her first day at Xavier's school. (11/1 11/22)

Official Handbook 14 Mar: Part II of "Book of the Dead" goes to newsstands. Cover: John Byrne. (11/1 11/22)

Spider-Man & Daredevil 1: by Frank Miller. Reprints *Peter Parker* #27 and 28, with Daredevil helping a blinded Spider-Man fight Carrion. On Hudson paper. (11/1 11/22)

Thing 9 Mar: by John Byrne, Ron Wilson & Hilary Barta. An ancient Egyptian spirit tries to possess Ben Grimm. (11/1 11/22)

Amazing Spider-Man 250 Mar: "Confessions" by Roger Stern, John Romita Jr. & Klaus Janson. Spider-



Man fights Hobgoblin without the use of his spider-sense. (11/8 11/29)

Captain America 291 Mar: "An American Christmas" by J.M. DeMatteis & Paul Neary. Captain America fights Black Crow. (11/8 11/29)

Crystar 6 Mar: by Jo Duffy, Ricardo Villamonte & Dave Simon. Nightcrawler winds up on Crystalium where he's mistaken for a Chaos Demon. (11/8 11/29)

Doctor Strange Special Edition 1 Mar: by Stan Lee & Steve Ditko. Early stories reprinted on Baxter stock. (11/8 11/29)

Indiana Jones 15 Mar: by David Michelinie. Capt. Simon Katanga and the Bantu Wind help Jones transport giant statues over the Northwest Pacific. (11/8 11/29)

Magik 4 Mar: by Chris Claremont, Ron Frenz & Tom Palmer. Storm and Cat die; Belasco, the Demons, and Illyana live as the mini-series ends. (11/8 11/29)

Marvel Audition Book: by Jim Shooter, John Romita Jr. & Al Milgrom. A complete-it-yourself comic-book story. (11/8 11/29)

Micronauts 57 Mar: "The Land of Never Summer" by Bill Mantlo, Butch Guice & Kelly Jones. Double-page issue, also on newsstands, with Ojeeg trying to save his world. 8-page supplement reveals the inside of the Bioship. (11/8 11/29)

Moon Knight 36 Mar: by Alan Zelenetz & Bo Hampton. Dr. Strange helps Moon Knight fight a dead Egyptian magician. (11/8 11/29)

Savage Sword of Conan 97 Mar: "The Blood Ruby of Death" by Michael Fleisher & John Buscema. (11/8 11/29)

Thor 341 Mar: "Out of the Past" by Walt Simonson. An old enemy attacks, and he's impervious to Thor's Hammer. (11/8 11/29)

X-Men/Micronauts 3: by Chris Claremont, Bill Mantlo, Butch Guice & Bob Wiacek. Entity is winning, X-Men and Micronauts are losing. (11/8 11/29)

Avengers 241 Mar: by Roger Stern, Al Milgrom & Joe Sinnott. Dr. Strange sends the Avengers into an astral dimension in search of Spider-Woman; they find Morgan Le Fey. (11/15 12/6)

Conan 156 Mar: "The Curse" by Michael Fleisher, John Buscema & Ernie Chan. Conan makes his way into a trap. (11/15 12/6)

Epic 22 Mar: "Marada the She-Wolf" by Chris Claremont & John Bolton; continuations of "The Sacred and the Profane" and "Generation Zero"; "The Legend" by Laurie Sutton & Charles Vess; "Fire's Kin" by Elaine Lee & Vess; "All's Well" by Zoran Vanjaka; "The Dance" by Delna Graziunas & Jim Starlin. Cover: Bolton. (11/15 12/6)



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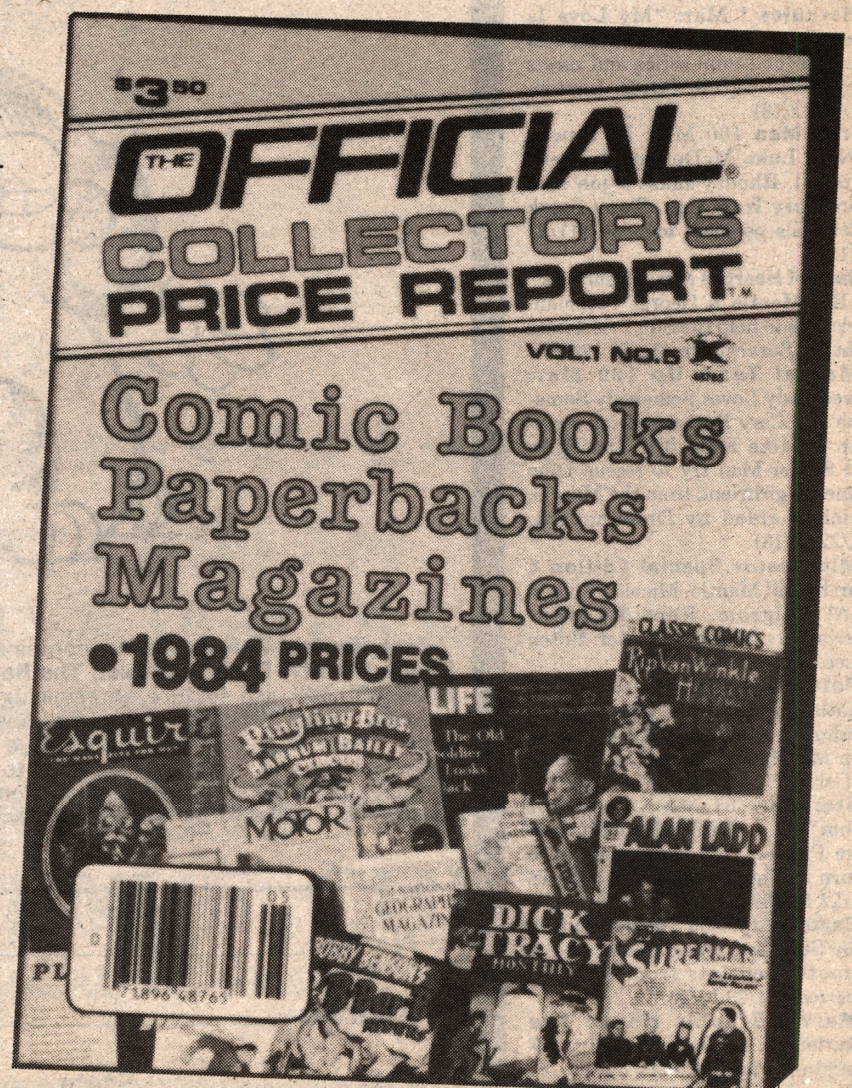
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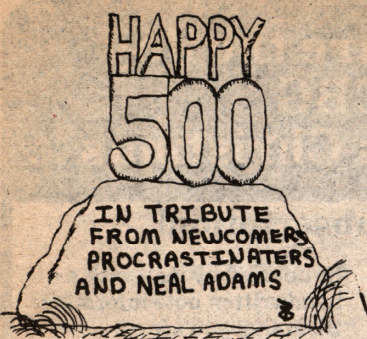
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G.I. Joe 21 Mar: by Larry Hama & Jon D'Agostino. Snake-Eyes tries to prevent a toy from wiping out the world. (11/15 12/6)

Hulk 293 Mar: by Bill Mantlo, Sal Buscema & Gerry Talaoc. Bruce Banner is the target of an assassination attempt. (11/15 12/6)

Marvel Age 12 Mar: News about Marvel. (11/15 12/6)

Marvel Fanfare 13 Mar: "The Widow Alone" by Ralph Macchio & George Perez. Black Widow story concludes. (11/15 12/6)

Marvel Tales 161 Mar: "The Goblin and the Gangsters" by Stan Lee & Steve Ditko, reprinted from *Amazing Spider-Man* #23. (11/15 12/6)

Power Man & Iron Fist 103 Mar: by Archie Goodwin & Greg LaRocque. Trying to rescue Misty and Colleen and prevent World War III, Luke and Fist go to the Middle East and learn the origin of Doombringer. (11/15 12/6)

Rom 52 Mar: "Total War" by Bill Mantlo & Sal Buscema. Rom and Starshine lead Earth's armies against the Dire Wraiths. (11/15 12/6)

X-Men 179 Mar: by Chris Claremont, John Romita Jr. & Terry Austin. Kitty Pryde promised Caliban she would stay with the Morlocks and they've come for her. (11/15 12/6)

Alpha Flight 8 Mar: "Deadly Ernest" by John Byrne. Northstar and Aurora meet a mutant who can kill with his touch. Back-up continues Snowbird's origin. (11/22 12/13)

Defenders 129 Mar: "Countdown" by J.M. DeMatteis, Don Perlin & Kim DeMulder. The Defenders, Cloud, and Seraph fight Professor Power and "sort of" The New Mutants. (11/22 12/13)

Dreadstar 8 Mar: "Betrayal" by Jim Starlin. Oedi goes sol against the Lord Papal and Vizier Z. (11/22 12/13)

Elektra Saga 2: by Frank Miller. Reprints Elektra stories from *Daredevil* and elsewhere. Cover: Miller. (11/22 12/13)

Fantastic Four 264 Mar: by John Byrne. The FF team with Mole Man to fight The Messiah. (11/22 12/13)

Hercules 1 Mar: "My Love Is Green" by Bob Layton. Hercules gets a second mini-series and meets Skypki the Skrull. Cover: Layton. (11/22 12/13)

Iron Man 180 Mar: by Denny O'Neil, Luke McDonnell & Steve Mitchell. Rhodey takes a job as a mercenary Iron Man, Tony Stark battles his personal menace. (11/22 12/13)

Jack of Hearts 3 Mar: "Heartsick" by Bill Mantlo & George Freeman. Jack tries to help the Sun Priestesses fight the Survivalists. (11/22 12/13)

Marvel Team-Up 139 Mar: "Everybody Loves Somebody Sometime" by Cary Burkett, Brian Postman & Mike Esposito. Nick Fury and Spider-Man try to rescue Dino Manelli's girlfriend from the Maggia, which is aided by Dreadnaught. (11/22 12/13)

Micronauts Special Edition 4 Mar: by Bill Mantlo, Michael Golden & Al Milgrom. Reprints from *Micronauts* #9 and 10. Cover: Butch Guice. (11/22 12/13)

Peter Parker 88 Mar: by Bill Mantlo, Al Milgrom & Jim Mooney. Spider-Man and Black Cat try to stop Mr. Hyde from getting revenge on Cobra. (11/22 12/13)

Star Wars 81 Mar: "Jawas of Doom" by Jo Duffy, Ron Frenz & Tom Palmer. Han, Leia, and Artoo return to Tatooine and meet Jawas. (11/22 12/13)

Captain America Special Edition 2: by Stan Lee, Jim Steranko & Joe Sinnott. Reprints from *Captain America*. (11/29 12/20)

Marvel Graphic Novel: The Futurians 9: by Dave Cockrum. SF adventure group. (11/19 12/20)

Phoenix—The Untold Story 1: by Chris Claremont. One-shot, 48-page, direct and newsstand printing of the original ending the "The Death of Phoenix" story, on Baxter paper. Interviews with Claremont, Jim Shooter, Louise Jones on reasons

behind the death of Phoenix and the original storyline. (11/29 12/20)

A-Team 1 Apr: by Jim Salicrup & Marie Severin. Mini-series based on the TV show. (12/6 12/27)

Daredevil 205 Apr: by Denny O'Neil & William Johnson. Introduction of Gael, a new villain. (12/6 12/27)

Dr. Strange Special Edition 2: by Stan Lee & Steve Ditko. Original Dormammu stories, plus pin-ups. Cover: John Byrne & Al Milgrom. (12/6 12/27)

Ka-Zar 31 Apr: by Mike Carlin & Paul Neary. Ka-Zar is thrown out of Pangea and the details of Pangea War One are revealed. (12/6 12/27)

Marvel Universe 15 Apr: The Book of Weapons. (12/6 12/27)

New Mutants 14 Apr: "Do You Believe in Magik?" by Chris Claremont, Sal Buscema & Tom Mandrake. Following the mini-series, Illyana battles S'ym and joins the New Mutants. Cover by Buscema & Mandrake. (12/6 12/27)

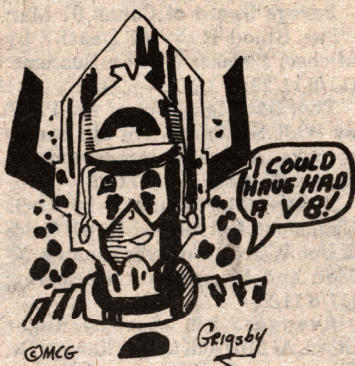
Six from Sirius 1 Apr: "Phase One: Phadra" by Doug Moench & Paul Gulacy. Epic Comic about mercenaries from all over the galaxy; 4-issue mini-series. Cover by Gulacy. (12/6 12/27)

Thing 10 Apr: by John Byrne, Ron Wilson & Hilary Barta. Events between *Fantastic Four* #1 and 2 are revealed and Alicia is released from the hospital. Cover by Wilson. (12/6 12/27)

Amazing Spider-Man 251 Apr: "Endings" by Roger Stern & John Romita Jr. A duel to the death with Hobgoblin, J. Jonah Jameson steps down as editor and promotes Robbie Robertson, and Spidey mysteriously disappears (to participate in an upcoming adventure with other heroes). (12/13 1/3)

Captain America 292 Apr: by J.M. DeMatteis & Paul Neary. Cap fights The Black Crow and Baron Zemo. Cover by Neary. (12/13 1/3)

Dr. Strange 64 Apr: "Art Rage" by Ann Nocenti & Tony Salmons. Dr. Strange investigates a common haunting and runs up against Claude von Moore. Cover: Salmons. (12/13 1/3)



Fantastic Four Special Edition 1 Apr: by Stan Lee, Jack Kirby, John Byrne. Reprinting *Fantastic Four Annual* #1 plus a new 11-page sequel. Cover: Byrne. (12/13 1/3)

Generic Comic 1 Apr: One superhero, one villain, one writer, one penciller, one inker, one colorist. One-shot. (12/13 1/3)

Indiana Jones 16 Apr: by David Michelinie, Herb Trimpe & Vince Colletta. Jones is in a North Pacific storm with valuable Chinese relics and a villain named Esmerelda. Cover: Trimpe. (12/13 1/3)

Savage Sword of Conan 98 Apr: "The Blood Ruby of Death" by Michael Fleisher & John Buscema. Cover: Michael Golden. (12/13 1/3)

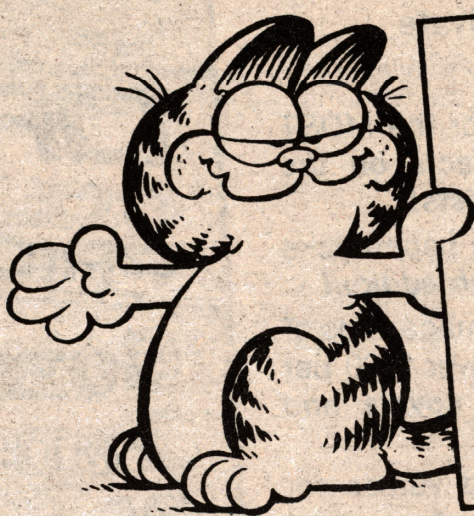
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COMICS REVIEW

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Tarzan of the Apes 1 Apr: by Mark Evanier & Dan Spiegle. Two-part limited series reprinting the adaptation from *Marvel Super Special*. (12/13 1/3)

Thor 342 Apr: by Walt Simonson. An ancient Norseman challenges Thor to a fight to the death and a never-seen-before power of Thor is revealed. Cover: Simonson. (12/13 1/3)

U.S. 1 9 Apr: by Al Milgrom, Frank Springer & Mike Esposito. Midnight's identity is revealed. Cover: Michael Golden. (12/13 1/3)

X-Men/Micronauts 4 Apr: by Chris Claremont, Bill Mantlo, Butch Guice & Bob Wiacek. The Entity must be killed to save the universe, but if The Entity dies, so will Professor X. *Conclusion of mini-series*. Cover: Guice. (12/13 1/3)

Avengers 242 Apr: "There's Something in the Air" by Roger Stern, Al Milgrom & Joe Sinnott. The Vision becomes mobile again. Cover: Milgrom. (12/20 1/10)

Conan 157 Apr: "The Wizard" by Michael Fleisher, John Buscema & Ernie Chan. Conan tries to rescue a queen from a wizard. (12/20 1/10)

G.I. Joe 22 Apr: by Larry Hama, Mike Vosberg & Jon D'Agostino. Funerals of several major characters are held and The Baroness returns. (12/20 1/10)

Hulk 294 Apr: by Bill Mantlo, Sal Buscema & Gerry Talaoc. Boomerang attacks and Hulk disappears (to join Spider-Man and other heroes in an upcoming adventure). Cover: Ken Steacy. (12/20 1/10)

Marvel Age 13 Apr. Marvel news. (12/20 1/10)

Marvel Tales 162 Apr: "Spider-Man Goes Mad" by Stan Lee & Steve Ditko is reprinted from *Spider-Man* 24. (12/20 1/10)

Power Man & Iron Fist 104 Apr: by Archie Goodwin & Greg La Rocque. Doctor Octopus invades Dr. Curt Connors' lab and Connors becomes The Lizard. (12/20 1/10)

Rom 53 Apr: by Bill Mantlo & Sal Buscema. The Dire Wraiths invade. (12/20 1/10)

X-Men 180 Apr: "Confrontations" by Chris Claremont & John Romita Jr. X-Men battle Morlocks and Kitty is believed dead and X-Men disappear (just like Hulk and for the same reason). Cover: Romita Jr. (12/20 1/10)

Alpha Flight 9 Apr: by John Byrne. Sasquatch fights a mystery villain and meets a guest star who isn't what he appears to be. Snowbird's origin is told in a back-up story. Cover: Byrne. (12/27 1/17)

Coyote 5 Apr: by Steve Englehart, Charles Truog & Bob Wiacek. Coyote vs. the Road Runner. [Rescheduled from earlier date.] (12/27 1/17)

Defenders 130 Apr: by J.M. DeMatteis, Don Perlin & Kim DeMulder. Professor Power vs. the Defenders and Nick Fury. Beast gets a new calling and Defenders get new headquarters. Cover: Frank Cirocco. (12/27 1/17)

Elektra Saga 3 Apr: by Frank Miller & Klaus Janson. Why Elektra left The Hand. Cover: Miller & Janson. (12/17 1/17)

Fantastic Four 265 Apr: by John Byrne. Nobody's home and Trapster invades the Baxter Building. Cover: Byrne. (12/27 1/17)

Hercules 2 Apr: by Bob Layton. Hercules tries to protect Skypyi from a Skrull Killer. Cover: Layton. [Postponed from earlier date.] (12/27 1/17)

Iron Man 181 Apr: by Denny O'Neil, Luke McDonnell & Steve Mitchell. Rhodey is in action against The Mandarin and Tony Stark is in trouble. Cover: McDonnell & Mitchell. (12/27 1/17)

Jack of Hearts 4 Apr: by Bill Mantlo & George Freeman. Full story of Jack's origin is revealed. *Limited series ends*. Cover: Freeman. (12/27 1/17)

Marvel Team-Up 140 Apr: by Bill Mantlo, Ron Frenz & Mike Esposito. Spider-Man and Black Widow try to save a boy accused of murder. (12/27 1/17)

Micronauts Special Edition 5 Apr: by Bill Mantlo, Michael Golden & Al Milgrom. Reprints *Micronauts* 11 and 12. *Final issue*. Cover: Butch Guice & Milgrom. (12/27 1/17)

Peter Parker 89 Apr: "Power Search" by Bill Mantlo, Al Milgrom & Jim Mooney. Black Cat's hunt for super powers leads her to Kingpin. Cover: Milgrom. (12/27 1/17)

Star Wars 82 Apr: "Still Active After All These Years" by Jo Duffy, Ron Frenz & Tom Palmer. Following events in *Return of the Jedi*, Luke runs into a still-functioning imperial Doomsday weapon. Cover: Frenz. (12/27 1/17)

What If 44 Apr: "What If The Hulk Went Berserk?" by Peter B. Gillis & Ron Wilson. Banner fails to save Rick Jones. Cover by Bill Sienkiewicz. (12/27 1/17)



Edge of Chaos 3: by Gray Morrow. The mini-series concludes as Eric Cleese battles aliens and mythological creatures in ancient Atlantis. Cover: Morrow. [Delayed.]

Alien Worlds 5: written & edited by Bruce Jones, art by John Bolton ("Lip Service"), and David Hoover ("Jupiter Rising"). Cover: Bolton. (Sep)

Bold Adventure 2: written & edited by Bill Dubay, art by Rudy Nebres ("Time Force"), John Severin ("Spitfire"), and Trevor Von Eeden ("The Weirlding"). Cover: Nebres. (Oct)

Demon Dreams 1: by Arthur Suydam. Two stories from *Heavy Metal*, one published in color for the first time ("Christmas Carol"), one published at greater length than in *HM* ("Bad Breath"). Cover: Suydam. (Sep)

Groo 6: by Mark Evanier & Sergio Aragones. Groo meets magic. [Delayed from earlier date.]

Rocketeer Post Cards by Dave Stevens. Second series of six post cards with scenes from "Rocketeer" stories. (Sep)

Rocketeer Poster by Dave Stevens. Full-color 11x17" picture from *Pacific Presents* 2 of Betty surprised while posing. (Sep)

Thrillology 1: by Tim Conrad. Three stories, one dealing with discovery of fire, one with wizardry in Arthurian times, one set in the Martian Grand Canyon. (Sep)

The Art of Boris: A full-color, 2000-copy portfolio by Boris Vallejo, six plates, artist profile, photo, autographed, \$20. (Oct)

Captain Victory 13: "Victory Is Sacrifice" by Jack Kirby continues to follow the career of the young Captain Victory. Cover: Kirby. (Oct)

Pacific Presents 3: Dave Stevens' "Rocketeer" concludes. Cover: Stevens. Back cover: Mike Kaluta. (Oct)

Silverheels 1: by Bruce Jones & Scott Hampton. An Indian in the distant future battles a highly evolved master race which controls Earth. Cover: Hampton. (Oct)

Twisted Tales 6: Written & edited by Bruce Jones. Stories include "You, Illusion" illustrated by John Bolton, "Rumors" illustrated by Attilio Micheluzzi, and "Shut In" illustrated by an artist not yet chosen. Cover: Bolton. (Oct)

Vanguard 2: "Legend of the Star-grazers" by David Campiti & Bob McLeod, "Freakwave" by Brendan McCarthy, "The Guest" by Darren Auck, and a continuation of "Encyclopedias" by Mike Baron & Steve Rude. Cover: Dave Stevens. (Oct)

Alien Worlds 6: written by Bruce Jones. "Pride of the Fleet" is a 20-page action story about a female space pilot, illustrated by Frank Brunner; "It All Fits," illustrator not known, features botanists on an exploratory mission to a newly discovered planet. Cover: Brunner. (Nov)

Elric 5: by Roy Thomas, P. Craig Russell & Michael T. Gilbert. Elric plunges into shadowland and meets an ally Rackhir, a warrior-priest, and they encounter and battle three demons. Cover: Russell & Gilbert. (Nov)

Groo 7: by Sergio Aragones. Groo meets Chakaal, a swordswoman. Cover: Aragones. (Nov)

Somerset Holmes 2: by Bruce Jones & Brent Anderson. The heroine begins to piece together her past. Cover painting: Anderson & Joe Chiodo. (Nov)

Bold Adventure 3: written by Bill DuBay. "Spitfire," drawn by John Severin, is about a World War I aviator in the early days of World War II, with aerial adventures in both conflicts; "The Weirlding," drawn by Trevor Von Eeden continues the story of a man who can become a living shadow; "Time Force," drawn by Rudy Nebres continues the hero's fight to prevent Baal from going back before existence and usurping creation. Cover: Mike Kaluta. (Dec)

Seasons of a Wizard by Carl Lundgren. Portfolio of paintings depicting the life cycle of a wizard. (Dec)

Silverheels 2: by Bruce Jones & Scott Hampton. An Indian battles aliens on a future enslaved Earth. Back-up is "Robotus Ridiculous" by Jones & Ken Steacy, featuring a janitor-robot named Flan. Cover: Hampton. (Dec)

Somerset Holmes 3: by Bruce Jones, April Campbell & Brent Anderson. Somerset gets glimpses of her past through hypnosis. Back-up is a continuation of "Cliff Hanger" by Jones & Al Williamson. Cover: Anderson. (Dec)

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Twisted Tales 7: by Bruce Jones. "Hooked," illustrated by William Wray (a gigolo meets a lovely woman while on vacation); "Home Ties," illustrated by Mike Hoffman (Hollywood director discovered living as recluse in Kansas in the house of a beautiful woman); "Sasquatch," illustrated by Ian Akin & Brian Garvey (Two hunters run into Bigfoot). Cover: Wray. (Dec)

Vanguard 3. "Freakwave" by Brendan McCarthy reaches a conclusion; "Encyclopedias" by Mike Baron & Steve Rude has the hero fighting with the man from Dorf Dishware; "Face to Face" by Tim Burgard involves a flying saucer in the Amazon jungle, with secret agents and headhunters. Cover: McCarthy. (Dec)



Quest Presents 3: "The Mind of Quad" by Jay Disbrow (in color). "Computer Whiz" by Mike De Carlo. (Nov)

Dray Prescott 1: "Transit to Scorpio" by Jay Disbrow begins adaptation of SF series by Alan Burt Akers (E.C. Tubb). (Dec)

Dumarest of Terra 1: "Mayenne" starts adaptation of SF series by E.C. Tubb. (Feb)

SEA GATE

Masterworks Series 4: Mystery-horror stories illustrated by Neal Adams, reprinted from DC Comics. (Sep)

Masterworks Series 5: War stories illustrated by Neal Adams, reprinted from DC Comics. (Oct)

SPECTRUM

Silhouette 1: by Steve Woron. (9/30)

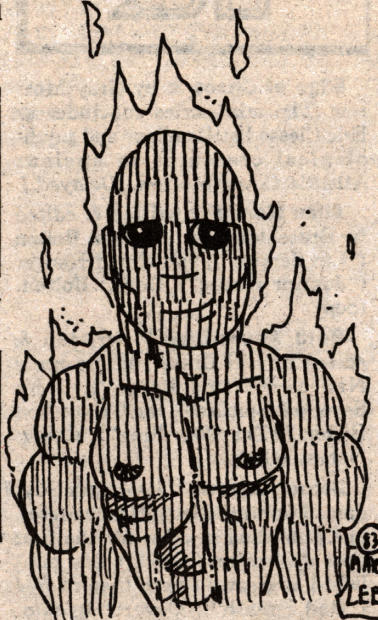


Starlog 77 Dec. Articles on *The Right Stuff*, *Brainstorm*, *The Brave Little Toaster*, *Deal of the Century* and the 20th anniversary of *Doctor Who*; more on *Superman* TV show, more cartoonists' looks at *Star Wars* films. (On sale 11/8)

Starlog 78 Jan. *Greystoke* coverage, including interviews with make-up man Rick Baker and director Hugh Hudson and a look at Tarzans past and present; Nicholas Meyer on *The Day After*; Arthur C. Clarke talks about *2010: Odyssey Two* and views *Indiana Jones and the Temple of Doom*; the first Mickey Mouse cartoon in decades, *Mickey's Christmas Carol*; a history of the Mickey Mouse watch. (12/6)



Donald Duck 243, 244. (1/5)
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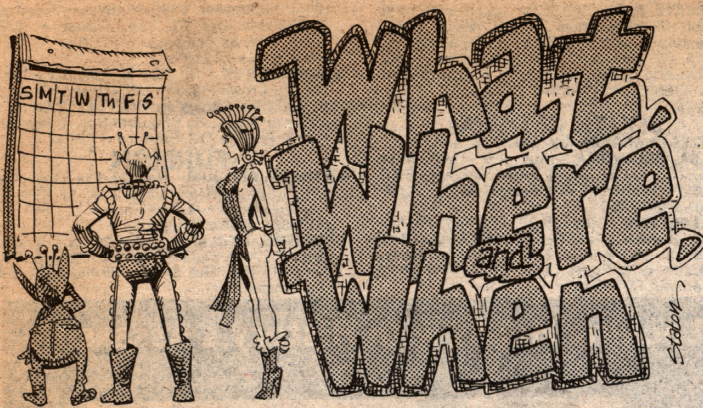
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GREAT LAKES

STATES IN REGION: Ill., Ind., Ky., Mich., Ohio and Wis.

SOUTHFIELD, MICH. - Nov. 6 - Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., A: N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH: 313-662-6675.

CHICAGO, ILL. - Nov. 6 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A: N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

COLUMBUS, OHIO - Nov. 6 - Columbus Comic Convention (C), Quality Inn, 4900 Sinclair Rd., 11 a.m.-6 p.m., A: \$1. Rob Griffith, PO Box 292060, Columbus, OH 43229.

ANN ARBOR, MICH. - Nov. 11-13 - Conclave VIII (S), Sheraton University Inn, A: \$12 until Oct. 15, \$15 after. Waldo & Magic, Inc., PO Box 2915, Ann Arbor, MI 48106.

CLEVELAND, OHIO - Nov. 12-13 - Creation Convention (ST, C), Stouffer's Inn on the Square, A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

LANSING, ILL. - Nov. 13 - Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, 194, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., A: 50¢. Jim Rizzitello, PH: 312-841-0494.

MADISON, WIS. - Nov. 13 - Classic Convention (C, Cd, Sf), Holiday Inn Convention Center, 190 at 12-18, A: \$1. F: \$30. Classic Conventions, 605 Theodore St., Loves Park, IL 61111. PH: 815-633-8495.

TOLEDO, OHIO - Nov. 13 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, Southwyck, Reynolds Rd., 10 a.m.-6 p.m., A: N/A.

MANSFIELD, OHIO - Nov. 19-20 - Mid-Ohio-Con (C, Cd, Sf), Richland County Fairgrounds, Fairhaven Hall, A: \$3 per day. Roger A. Price, c/o March of Dimes, 1090 Lexington Ave., Mansfield, OH 44907.

ELMHURST, ILL. - Nov. 27 - Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 310 W. Butterfield Rd., A: 50¢. PH: 312-932-1549 or 312-833-6266.

ROYAL OAK, MICH. - Dec. 4 - Comic Book and Baseball Card Show (C, Cd), American Legion Hall, Corner of 12 Mile Rd. & Rochester Rd., 10 a.m.-5 p.m., A: N/A. Michael Lester, 54660 Westhampton, Oak Park, MI 48237. PH: 313-557-3235.

CHICAGO, ILL. - Dec. 10-11 - Creation Convention, Hyatt Regency, A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

SOUTHFIELD, MICH. - Dec. 11 - Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., A: N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH: 313-662-6675.

CHICAGO, ILL. - Dec. 11 - Chicago Minicon (C), Americana-Congress Hotel, 520 S. Michigan Ave., A: N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493.

VILLA PARK, ILL. - Dec. 18 - Relax-A-Con XXI (C, Cd, Sf, M), Odeum, 1033 N. Villa, A: \$1. B.J. Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH: 312-834-0383.

"N/A" in our con list means the information is Not Available.

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MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.

VIRGINIA BEACH, VA. - Nov. 4-6 - Sci Con 5 (Sf), Sheraton Beach Inn, Ocean Front at 36th St., A: \$10 until Oct. 15, \$13 after. F: \$25. SASE, Sci-Con 5, c/o Hampton Roads Science Fiction Assn., PO Box 9434, Hampton, VA 23670.

GREENSBORO, N.C. - Nov. 5-6 - Acmecon I (C), Airport Hilton, 140 west at Guilford Jamestown Rd., A: \$3 for 1 day, \$5 for 2 days. Tom Wimbish, 348 S. Elm St., Greensboro, NC 27401. PH: 919-272-5994.

WASHINGTON, D.C. - Nov. 5-6 - Creation Convention (ST, C), Marriott Twin Bridges, US 1 & I-395, A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

RICHMOND, VA. - Nov. 5 - Richmond's 7th Baseball Card & Comic Book Show (C, Cd), Regency Inn, Parham & Quoccasin Rds., 9 a.m.-5 p.m., A: \$1.50. Ernie White, PO Box 9637, Richmond, VA 23228. PH: 804-264-0539.

COLUMBIA, S.C. - Nov. 6 - Columbia Mini-Con (C), American Legion Hall, 200 Pickens St., A: \$1.50. Carl Singmaster, 526 Brookcliff Rd., Cayce, SC 29033. PH: 803-796-9741.

RALEIGH, N.C. - Nov. 12 - Raleigh Mini-Con (C), L.R. Harill Youth Center, N.C. State Fairgrounds, 9 a.m.-5 p.m., A: free. Russ Garwood, PO Box 5334, Raleigh, NC 27650. PH: 919-829-0787.

ROANOKE, VA. - Nov. 20 - Roanoke Valley II-Baseball Card & Comic Book Show (C, Cd), Hotel Roanoke, 19 N. Jefferson St., 10 a.m.-4 p.m., A: \$1.50. Ernie White, Box 9637, Richmond, VA 23228.

TOWSON, MD. - Dec. 4 - Serendipity (C), Quality Inn, Baltimore Beltway exit 265, A: \$1. Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

TYSONS CORNER, VA. - Dec. 4 - Tysons Corner Comic Book & Baseball Card Show (C, Cd), Westpark Hotel, 8401 Westpark Dr., 10 a.m.-5 p.m., A: \$1.50. Ernie White, PO Box 9637, Richmond, VA 23228. PH: 804-264-0539.

GREENVILLE, N.C. - Dec. 4 - Comic Collectors Convention (C, R), Ramada Inn, Greenville Blvd., 264 Bypass, 10 a.m.-5 p.m., A: free. The Nostalgia News Stand, 919 Dickinson Ave., Greenville, NC 27834. PH: 919-752-6389, 7-10 pm.

RESTON, VA. - Dec. 30-Jan. 1 - FanTek (Sf), Sheraton International Conference Center, 11810 Sunrise Valley Dr., A: \$9 until Oct. 1, \$10 until Nov. 1, \$11 until Dec. 1, \$15 at door. FanTek EveCon, PO Box 128, Aberdeen, MD 21001.

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

LAS VEGAS, NEV. - Dec. 9-11 - Comic Book & Baseball Card Show (C, Cd), Union Plaza Hotel, #1 Main St., Fri. & Sat. 10-8, Sun. 10-5, A: free. The Show Factory, Box M33-8, Big Bear Lake, CA 92315. PH: 714-866-8709.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

SOMERVILLE, MASS. - Nov. 5-6 - Boston Star

Trek Assn. 10th Anniversary Bash (ST), Holiday Inn, A: \$20 until Oct. 15, \$22 at door. SASE, Betsy Barr, PO Box 1108, Boston, MA 02103.

PAWTUCKET, R.I. - Nov. 6 - Rhode Island Super Con Comic Book Convention (C, Cd, M), Howard Johnsons, exit 27 off Rt. 95, 10 a.m.-4 p.m., A: \$1. Iron Horse Comics & Collectibles, 834 Hope St., Providence, RI 02906.

EAST HARTFORD, CONN. - Nov. 19-20 - Connecticut 7 (C, M), Holiday Inn, 363 Roberts St., A: \$4 for 1 day, \$7 for 2 days. F: \$55. Harold E. Kinney, RFD 1, Box 218A, Andover, CT 06232. PH: 203-289-1208 or PH: 742-5417.

BOSTON, MASS. - Nov. 19-20 - Creation Official Doctor Who Convention (DW), Sheraton Boston, Prudential Center, A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

WEST HAVEN, CONN. - Nov. 20 - Baseball Card & Comic Book Show (C, Cd), K of C Ballroom, Center St., A: 99¢. Harold Finer, 83 April Street, West Haven, CT 06516. PH: 203-933-3489.

EAST PROVIDENCE, R.I. - Dec. 3 - Comic Book & Baseball Card Show (C, Cd), Phillips Street Hall, 51 N. Phillips St., A: \$1. under 5 free. Joseph H. Laylegian, 2 Pinewood Dr., North Providence, RI. PH: 401-353-2606.

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

ALBANY, N.Y. - Nov. 5 - Albanycon Ex-



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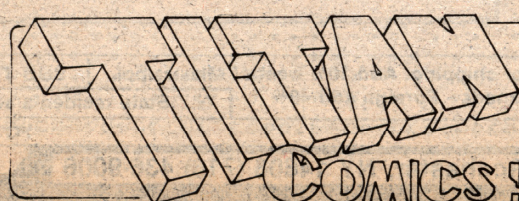
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57 VG-F	3.50	Thor		42 VG-F (faded)	2.00	14 F+	4.00	1 NM	7.00	58 F	2.00	112 G-VG	2.50
58 VF-NM	7.00	109 VG	5.00	43 VG-F	2.75	15 VG-F	3.00	Agent of Shield		59 NM	7.50	113 G-VG	2.25
59 NM	7.50	110 VG	4.00	44 VF-NM	6.00	17 G	2.00	1 F-VF	4.00	60 NM	7.50	114 VG+	5.00
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62 NM	5.00	112 VG	3.00	46 VF-NM	5.50	21 VF	5.00	4 F	2.00	63 NM	5.00	117 VG+	2.00
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74 NM	7.00	125 G	1.00	60 NM	5.00	11 VG	3.00	49 G-VG	4.00	75 F	4.00	128 VG-F	1.50
75 F	4.00	126 VG-F	1.50	61-65 NM	@ 4.00	12 VG	3.00	48 G-VG	3.00	76 NM	7.00	129 VG+	1.25
76 NM	7.00	127 VG-F	2.00	66 F	2.00	16 VG tape insd cvr	1.50	49 G-VG	4.00	77 VF	6.00	130 VG	2.00
77 VF	6.00	130 VG-F	2.00	68 F	2.00	18 VG-F	3.00	51 VG+	1.50	78 VF	3.25	131 VG-F	1.25
78 VF	3.25	131 F	1.50	69 VF	2.50	20 F+	4.00	52 VG+	1.50	79 VF	3.25	132 VG-F	1.25
79 VF	3.25	133 VG-F	1.50	70 F+	2.50	43 NM	2.50	53 VG+	1.50	80 NM	4.00	133 G-VG	1.00
80 NM	4.00	134 VF-NM	4.00	71 F+	2.50	44 NM	2.50	54 VG+	1.50	82 VF-NM	3.50	134 G-VG	1.00
82 VF-NM	3.50	135 VF-NM	2.50	72 F+	2.50	57 VG-F	1.25	55 VG+	1.50	83 VF	2.75	135 G+	1.00
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87 NM	3.50	142 NM	1.75	3 F+	5.00	3 NM	3.00	60 G-VG	1.50	88 NM	3.50	140 F+	1.50
88 NM	3.50	143 F	1.25	Captain America		4 NM	3.00	61 G-VG	1.50	89 VG+	1.50	141-144 VG-F	@ 1.00
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90 VG-F	2.00	145 VG-F	1.25	105 VF-NM	4.50	6 VF	1.50	63 VG	1.50	91 VG-F	2.00	147 F+	1.00
91 VG-F	2.00	146 NM	1.75	106 NM	5.00	7 NM	2.00	64 VG	1.25	92 VG	1.50	149 VF+	1.25
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WHITE PLAINS, N.Y. - Dec. 3-4 - Antiques & Collectibles Show (C, Cd), Westchester County Center, A: free. Gloria Rothstein, 12 Chatham St., Suffern, NY 10901. PH: 914-357-8410.

WAYNE, N.J. - Dec. 4 - The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd. off Rt. 46 East, A: \$1. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

EAST MEADOW, L.I., N.Y. - Dec. 4 - Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m.-5 p.m., A: free. Starwind Comics, 2900 Hempstead Turnpike, Room 114, Levittown, NY 11756. PH: 516-796-0679.

VALLEY FORGE, PA. - Dec. 10 - Serendipity (C), Holiday Inn, next to King of Prussia Mall, A: \$1. Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

NEW YORK, N.Y. - Dec. 18 - Phil Seuling's Comic Book Marketplace (C, Cd, M, SF), New York Sheraton, 55th Street & 7th Ave., A: free.

LONG ISLAND, N.Y. - Dec. 18 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Rockville Centre Holiday Inn, 173 Sunrise Hwy., A: free. Ken or Lou Diamond, 139 N. Park Ave., Long Island, NY 11101. PH: 516-763-1133.

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

SAN DIEGO, CALIF. - Nov. 11 - Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy., A: free. Grant Dunne, P.O. Box 19622, San Diego, CA 92119. PH: 619-463-6935.

SAN FRANCISCO, CALIF. - Nov. 12-13 - Creation Convention (ST, C), Amfac Hotel, A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

BURBANK, CALIF. - Nov. 20 - Valley Comic Con (C), Burbank Airport Hilton, 2500 Hollywood Way, A: \$1. Don Lazarus, 10214 Riverside, N. Hollywood, CA 91602. PH: 213-766-4216.

SAN JOSE, CALIF. - Nov. 25-27 - BayCon '83 (C, Sf), Red Lion Inn, A: \$20 until Nov. 1, \$25 at door, F: \$50 until Nov. 1, \$60 after. SASE, BayCon '83, PO Box 70393, Sunnyvale, CA 94086.

LOS ANGELES, CALIF. - Dec. 4 - Science Fiction, Horror & Fantasy Collectibles and Memorabilia Show & Sale, Wilshire Hyatt, 3515 Wilshire Blvd., A: \$2.50. Douglas Wright, P.O. Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

SAN DIEGO, CALIF. - Dec. 9 - Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy., A: free. Grant Dunne, P.O. Box 19622, San Diego, CA 92119. PH: 619-463-6935.

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N.D. and S.D.</

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4153

DISNEY MAIL BID

MAIL BID: Cheerios Disney premium 1947, 32 page pocket size from set Y, Donald Duck's Atom Bomb by Carl Barks in Fine plus condition (would be Mint except for some yellowing and one small 1/16 inch chip off of spine in upper left corner). Bid with money, or non-sport gum cards before 1960, baseball cards, old toys before 1960, Marx play sets, pulps, premiums, Davy Crockett items, all of the above must be in excellent condition. Bidding will end two weeks after the publication date of this edition of the Buyers Guide. Richard A. Gray, 10512 Nevada, Melrose Park, IL 60164.

4170

FAWCETT FOR SALE

FAWCETT: 1944-46 Fawcett paper punch-outs, have never been used, 3 different available: Oscar & Friday's Comic Clock, Fine, \$12; Animated Funnies featuring Willie the Worm & Sammy in "Car Trouble", VG-Fn, \$12; Willy the Worm & Sammy in Fish'n Fun, nr. Mt, \$12 or all 3 for \$30. Others available too, including Captain Marvel. Inquire. All orders postpaid. PH: 408-372-8846. Write: Bill Westphal, 139 Montecito Ave., Monterey, CA 43940.

COMICS

4210

MARVEL FOR SALE

MARVEL, DC for sale! X-Men, Silver Surfer, Hulk, First Wolverine appearance, Action, Superman. PH: 216-842-9695 or please send SASE for complete list to: Russ Smith, 5461 Chevy Blvd. A304, Parma, OH 44130.

STRANGE TALES: 114 G \$5; 115 VG+ \$14; 116 G-VG \$2.50; 117 F \$3.50; 118 G; 119 G \$2 each; 120 VG-F \$2.50; 121 VG \$2.25; 122 G-VG \$2.25; 123 VG-F \$2.50; 124 VG-F \$2.25; 125 VG-F \$2.50. Include \$1 for postage. Bruce Chrislip, 3914 2nd Ave. N.E. #1, Seattle, WA 98105.

BID! CAPTAIN Marvel set #1-50, Overstreet price \$120, minimum bid \$70; Defenders set #1-56, Overstreet price \$130, minimum bid \$75. 98% are nr. Mt or better. Bidding ends November 14. Phil Nonneman, 4710 Dexter #4, Santa Barbara, CA 93110.

FANTASTIC FOUR #1 to 9, nr. Mint condition, bound volume, \$800. Henry Keller, 704 Grand St., Brooklyn, NY 11211.

DISCOUNT PRICES! Former dealer/collector has large accumulation of pre-1978 Marvels for sale. South California collectors preferred. Call: 213-559-0130 evenings and weekends, CA.

THOR #337 nr. Mt in 3-mil plastic bag \$3 each plus 75¢ each for postage & handling. Send check or money order to: R&S Cards & Comics, 15481 Burt Rd., Detroit, MI 48223.

THOR, DAREDEVIL, Old & New X-Men, and many more priced up to 70% off Overstreet. Send long SASE to: Jack Ciarravino, 18540 Plummer St. #126, Northridge, CA 91324.

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Most @ 50% off Overstreet, which means many new & recent goodies far below cover price, & NO minimum order required! Send .50 (NO Canadian coin) for our new catalog. Next month's catalog free if you order.

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Temple City, CA 91780

DC WANTED

4210

MARVEL FOR SALE

OVER 10,000 Marvel and DC for sale, too many to list in catalog. Send wantlists for quick response; also have recent indepent comics. Greg Stoker, 714 N.E. 160th, Portland, OR 97230.

50% OFF Marvel and DC comics! Send SASE for free list. Gregory Litchfield, 44 Raycroft Ave., Weymouth, MA 02188.

2,000+ MARVELS, DC's, 85% Mint; Mylar Snugs, old Overstreets, early Golden Age, most Keys including FF, Spidey, X-Men, Conan, Silver Surfer, Warlord, others; entire collection one price, no piecemeal sales, best offer. Call Mark at: 609-589-7319 after 5 p.m. and weekends, NJ.

THOR #337 (7) \$20; X-Men (138-143) \$15; Micronauts (1-49) \$43; Moon Knight (1-35) \$32. The whole lot for \$95. Postage \$2. Will trade for original art. Send stamp for list. Jan Johnson, 934 East Vermijo, Colorado Springs, CO 80903.

THOR #337 \$3.50; Thor #338 \$1.50. Include SASE and \$1.50 postage and insurance. Hurry, limited quantities. WSA 1639. Rick Fortenberry, 2021 Weyland Avenue, Charlotte, NC 28208.

BREAKING UP the following complete sets, Fine-Mint: Avengers, Daredevil, Conan, FF, Spiderman, Iron Man, Captain Marvel, Hulk, SASE/wants. Sandusky's, 10929 1st, Tucson, AZ 85704.

BELOW OVERSTREET Barks and Early Marvels: Four color #1010, 1055, both VF, \$12 each; Walt Disney C&S #108 VG \$10; Summer Fun #2 F \$13; Avengers #4 G \$19; Hulk #3 G \$19. Satisfaction guaranteed. \$2 postage. Buying and trading for Timelys. Send lists with prices and wants. PH: 504-292-3288. Bruce Spiegelman, 4317 Lake Lawrence, Baton Rouge, LA 70816.

GIANT SIZE X-Men #1, near Mt, \$35; new Teen Titans set, issues #1 through #34 and annuals #1 and #2; double issues of #16 through #32 and annuals #1 and #2. All but a few issues are nr. Mt-Mt \$50. Please add \$2 postage. Paul Reakoff Donahue, Mt. Clemens, MI 48044.

4211

MARVEL WANTED

BUYING THOR #337 \$3, #338 \$1.25; Micronauts #48 80¢ in nr. Mt-Mt only. Payment within 24 hours. Write or call before sending 20 or more comics. PH: 213-429-4525. Michael Lerner, 3322 Sandwood St., Lakewood, CA 90712.

4212

MARVEL TO TRADE

MARVEL, DC, trade, sell, X-Men, Daredevil, Thor, Warlord, Green Lantern. SASE gets list. Until again! Joey R. Samaniego, 1040 West Fourth, Pomona, CA 91766.

4221

SCIENCE FICTION WANTED

"UFO" AND/OR "Thunderbirds" Japanese Visual Episode Guides. Name your price. Dave Hartmann, 249 Village Drive, Northlake, IL 60164.

4231

TIMELY WANTED

BUYING OR trading for Timely's. Submariner #1 in Gd-VG; Submariner #32; Captain America #74. Send prices with detailed descriptions and wantlist. Bruce Spiegelman, 4317 Lake Lawrence Drive, Baton Rouge, LA 70816.

4240

UNDERGROUND FOR SALE

UNDERGROUND? ACTUALLY, our comic covers probably belong in the underwear category! If you like pretty girls in saucy romantic scenes, think obscenities belong in slang dictionaries, and want to see illustrations nobody else offers today, then send for our big ten page market letter on pinups of all kinds - just \$1 or 60¢ SASE for listings of original and classic pinup art in all styles including Phantom Lady, Spoiled Brats, Damsels in Distress, no porno, junk, sadism, or trash! LCU, Box 507, Lancaster, PA 17603.

UNDERGROUNDS FOR sale or trade. Wantlists exchanged or send SASE for our latest list. Many out of print books in stock. Fraxn Comix, 8025 Provincetown Drive, Richmond, VA 23235.

PRIVATE LIVES of superheroes #1, #2, 50¢ each; both \$1 postage paid. Adults only. Free mini comic with order. Randy Crawford, Box 255, Minden, WV 25879.

UNDERGROUND COMIX list #12 now available. Good selection of OP comix at reasonable prices. New comix, too. SASE appreciated. Chris Duffy, 923 Warrington, Deerfield, IL 60015.

4241

UNDERGROUND WANTED

ADVANCED COLLECTOR seeks rarer Undergrounds and related items. Ask for my wantlist or pricelist of scarce duplicates. Scott Semans, Box 13007, New Orleans, LA 70185.

4300

GOLDEN AGE FOR SALE

CAPTAIN AMERICA #9 and #10, Special Edition Comics #1 and many other choice Golden Age, Silver Age and EC comics. Send wantlist and large SASE for my pricelist to: Raymond R. Guillemme, Jr., 4068 Bennett St., Zachary, LA 70791.

READING COPIES: D.C., Golden Age, all have covers. Superman #62 \$6, #71 \$7.50, #78 \$6; Action #94 \$2, #95 \$2.50, #96 \$3, #97 \$3, #98 \$3, #99 \$3, #102 \$5, #103 \$5. Also available: Samson #1 VG \$50; Capt. Marvel Jr. #3 VG \$45; Star Spangled #29 VG \$35; Terry & Pirates #28 VF-nr. Mt \$28.50, #20 VF-nr. Mt \$20; Sensation Comics #74 VG \$7.50; Wow Comics #44 VG \$7, #38 G \$5. Open 7 days a week. PH: 212-998-9377. Ron Kagan Comic Book Scene, 2133 Coney Island Ave., Brooklyn, NY 11235.

KID ETERNITY #2 VG-F \$20; #4 VG- \$10; #6 G+ \$6; #7 Fine \$15; #9 VG \$11; #11 VG-F \$9. \$2 postage. Ken Dean, 1869-4 Cherokee, Salinas, CA 93906.

ADVENTURE #33 tape, inside FC OW, VG+ , \$20; More Fun #35, #39, VG+ , \$25 each; Adventure #55, brittle spine, loose pages, OW, Fn+ , \$25. PH: 213-242-5268. Steven Carey, 1323 Blossom St., Glendale, CA 91201.

4301

GOLDEN AGE WANTED

FAST CASH and top dollar is what I'm offering for prime 1935-1950's comic books (also BLB's, Sundays, pulps). Large or small lots wanted. PH: 416-222-5808. Ken Mitchell, "A Serious Big Buyer Since 1964", 710 Conacher Drive, Willowdale, Ontario, M2M 3N6.

WANTED: COVERLESS

4320 GENERAL FOR SALE

ODDS AND ENDS sale almost all over. 50% off guide. Send SASE. Jeff Junker, 2409 Edgewood Dr., Kalamazoo, MI 49008.

FAMOUS MONSTERS non-sports cards (Rosa 1963), complete set of 64. Mint, \$15 plus postage. PH: 516-669-3526. Sanges, 571 Center Chicot Avenue, West Islip, NY 11795.

GUM CARDS! Free 8 page list of British sets, U.S. cards, reasonably priced, 20¢ stamp for list. Ron Ginkowski, 5106-25th Ave., Kenosha, WI 53140.

BEAUTIFUL REPRINTS of All Star #3, Wow #1, Police #1, Silver Streak #6, Plastic Man #2, Uncle Sam #1, Airlifters #2, Best of Capt. Marvel #1, Blackhawk #9, Whiz #1, Silver Streak #1, Hit #1; \$4 each or 3 for \$11, or add \$3 for each comic above 3 you want. Add 75¢ for insurance. PH: 817-261-8745. Don Maris, 755 Polk, Apt. 2D, Arlington, TX 76011.

FOR SALE: X-Men #175, 50 copies, 90¢ each. Green Lantern #141, #142, #143, 5 sets available, \$25 per set. New Mutants #1, 15 copies, \$1.25 each. Marvel Fanfare #4, 30 copies, \$3 each; #5 30 copies \$2.25 each; #9 50 copies \$1.25 each. Dreadstar #1, 20 copies, \$2.75 each. Omega Man #1, 40 copies, \$1.50 each; #3 20 copies \$1.25; #4 30 copies \$1 each; #6 20 copies \$1 each. Alpha Flight #1, 75 copies, \$1.25 each. Minimum order \$15. Postage \$1.50 + 2¢ per book. Copies available follows title: PH: 212-998-9377. Contact: Ron Kagan Comic Book Scene, 2133 Coney Island Ave., Brooklyn, NY 11233.

SUPERMAN COLLECTIBLES, Star Trek, Star Wars collectibles, SF hardcover, paperbacks, comics, toys, ERB, Sunday/Daily strips, posters. Send legal size SASE. Ray's Roost, 536W Cedarcrest Drive, Schaumburg, IL 60193.

NOT COLLECTABLE - but still delectable! Most comics are 10 to 20 years old, all kind, may be coverless, coupon clipped, pen marks, torn pages, etc., but stories are complete and a joy to read, 25¢ and up. Send self-addressed stamped envelope for large list. Jim Payne, 801 S. Pecos, Denver, CO 80223.

AMERICAN CINEMATOGRAPHERS for sale: For Your Eyes Only, Lone Ranger, Firefox, Hammett, Francis, Sophie's Choice, Heartbeats, \$2.50 each; Winds of War, Blue Thunder, Jaws 3D, Krull, Wargames, Never Say Never Again, \$3 each; Return of the Jedi, \$6. \$1 postage each magazine. Michael Smith, 10203 Bridgewood Ave., Orland, FL 32817.

NEW TEEN Titans #1 \$10; Warlord #1 \$10; comics signed by Claremont, Simonson, Austin, Layton. For these and other specials send SASE to: Tammy Strosnider, 14403 Oakvale St., Rockville, MD 20853.

MARS ATTACKS 2, 4 (2), 15, 20, 24, 29, 30, 33, 43, 47, 53, nr. Mt, \$9 each or \$60 for all postpaid; X-Men 118 Mint \$8. Denis Schwendemann, 507 3rd Ave. #1010, Seattle, WA 98104.

SPANKING PIN ups, comics, stills, photos, fantasy comic covers, satire drawings, cartoons, etc. No porno trash or sadism. Info? Free for SASE with 60¢ postage. LCU Books, P.O. Box 507, Lancaster, PA 17603.

25,000 COMICS for sale: 20-50¢ below Overstreet, monthly sales lists for \$1 per year. Want-lists welcome (20% below Overstreet), \$30 Overstreet value grab bag for \$16 postpaid. Specify superhero, horror/scifi, war, western, humor or assorted. Dan Reagan, Rt. #2, 2160 Russellwood, Rockford, TN 37853.

NON-SPORTS and wrapper collectors: Read The Wrapper, 40+ pages, 1,000 paid circulation, ads and articles. Send \$2, one year \$15. PH: 312-668-0343. The Wrapper, Dept. CBG, 309 Iowa Ct., Carol Stream, IL 60188.

COMIC BOOKS FOR SALE
Send \$1. for catalog (refundable with order) to:
SAMUEL FRAZER
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(516)-MY4-4835
Also buying Golden Age, EC's, Silver Age, BLB's and gum cards.

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Unfortunately, we don't have it, but we have all kinds of other hard to find comics @ up to 50% off Overstreet in our latest catalog. Send \$.50 (NO Canadian coin) for your copy.
BEA
P.O. Box 811A
Temple City, CA 91780

4321 GENERAL WANTED
WANTED: NEXUS #1 Black and White. Send your price and amount available. TBY, Box 158, Douglasville, GA 30133.

4321 GENERAL WANTED

BUYING TV and movie type comics; Gold Key, Dell and Charlton. Send for free buying list. Lawrence Gasper, 225 Semel Ave., Garfield, NJ 07026.

COMICS WANTED: Paying 50% Price Guide for X-Men 94-up; New Teen Titans 1-up (condition Fine or better), \$1 (U.S.) for Thor 337, 0.90 (U.S.) for Thor 338; Cerebus, Plop and other titles wanted. PH: 519-824-0373, no collect calls or write for offers: Alain Lapalme, 323-B Woolwich St., Guelph, Ontario, Canada N1H 3W4.

BUYING THE FOLLOWING (VG+) for \$8 each: Daredevil #158, Iron Man #1. DC presents #26. Only one of each. Also want religious comics. Eric J. Henderson, 1912 Arlene Drive, Wilmington, DE 19804.

4322 GENERAL TO TRADE
I NEED rare Timely's, DC's, especially Captain America #74, all winners #19, 21. Trade your wants in your favor. Don Bost, 4706 Moravia, Baltimore, MD 21206.

MISCELLANEOUS**4400 ORIGINAL ART FOR SALE**

ANIMATED CARTOON cels and drawings from Disney and other studios large selection. We also buy. PH: 213-653-0681. Russ Wolkoff, P.O. Box 481005, Los Angeles, CA 90048.

PEREZ, COCKRUM, Sienkiewicz, Staton, Newton and others. For our original art list send self-addressed, stamped envelope to: Abraxas Graphics, 1786 Merritt Blvd., Baltimore, MD 21222.

BORIS VALLEJO - cover to Assassin of Gor. Oil, 17"x18", \$6,000. John A. Taylor, 746 Thayer Ave., Silver Spring, MD 20910.

ORIGINAL COMIC and animation art. The finest selection of comic art by today's favorites and art from the 1950's and 1960's. We stock a large assortment of animation art from: Disney, Fleischer, Warner Bros. and MGM. We will also buy comic and animation art. PH: 212-273-3685. Graphic Collectibles, Mitch Itkowitz, 174 Jewett Ave., Staten Island, NY 10302.

CARTOON ANIMATION art, the finest selection of cels, drawings, backgrounds, from your favorites: Disney, Hanna-Barbera, Secret of NIMH, and all others! Send for free list. Collectors Paradise Gallery, P.O. Box 1540, Studio City, CA 91604.

BERNIE WRIGHTSON cover to "Badtime Stories," watercolor, dyes, ink, 15"x19", \$900. Mike Kaluta, beautiful hand colored original cover to "House of Secrets" #98, \$300. PH: 316-262-0959. Roger Hill, 2646 Grail, Wichita, KS 67211.

BILL WARD comic books favorite "Good Girl" artist original art cartoons for sale, approx. sizes 7½"x10½", \$15 each. Henry Keller, 704 Grand St., Brooklyn, NY 11211.

LONE RANGER pages from Artist's private collection. Offered for first time. Tom Gill is one of the best known western illustrators. These collectors gems from golden era Dell comic books are black and white originals signed in the art and below the page suitable for framing, hand colored pages may also be ordered. Send for sample repros and prices to: T. G. East, Box 725, Rockville Centre, NY 11570.

WIDEST VARIETY of art, list for stamped addressed envelope, 30 years of collecting by pro cartoonist: Cartoon Museum, 4300 So. Semoran, Suite 103, Orlando, FL 32807.

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It's Popeye, Olive and all the gang.
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4401 ORIGINAL ART WANTED
ABRAXAS GRAPHIX is always interested in buying original art, sketches, o/p portfolios for resale. Send list (with asking price) to: 1786 Merritt Blvd., Baltimore, MD 21222.

ROBERT CRUMB artwork, will pay good prices from all periods. Recognize forgeries. Want covers, stories, sketchbook drawings, etc. Weist, 7 Alveston, Jamaica Plain, MA 02130.

PAYING THOR 337 \$1.85; Thor 338 \$1. Also buying original art and anything pertaining to baseball cards, prefer large quantities. References available. Immediate payments. Philip Regli, 1717 East Speedway B107, Tucson, AZ 85719.

4420 BOOKS GENERAL FOR SALE

FREE BOOK search. Send wantlist. No obligation to buy. Large stock of mystery, detective, science fiction books, etc. Tauscher Books, 102 Norwood, Bristol, VA 24201.

OLD RADIO shows: Reels, cassettes, big selection, high quality. Catalog \$1.50. Also nostalgia books and magazines. Nostalgia Warehouse, Box 268G, Glen Cove, NY 11542.

STEIG, SOGLOW, Shoemaker, Price, Crosby, Hopkinson, Webster, Bainsfather-Cartoon Art Books, SASE for list. Original art also available. Cynthia Smith, 11 Little Brook, Fairfield, CT 06430.

BOOK SIGNED by Lester Dent, creator of Doc Savage, it is a 1946 first edition of Dead At The Takeoff, all serious buyers make me an offer. Earl Beckman, 123 N. Brown, Laplata, MO 63549.

FOR SALE: Satan's Tears, signed, 608 of 1,000, VF-nr. Mt, \$200. Bloodstar signed by Corben and numbered, 239 of 5,000, VF, \$150. Please inquire before ordering. Chester Nash, Rt. 2, Box 2094, Wapato, WA 98951.

FREE COMIC catalog: D.C., Marvel and others. Below Overstreet prices. Send large SASE to: Al Matrone, 208 Sussex St., Old Forge, PA 18518. XUSA #1665.

"AT THE MOUNTAINS OF MADNESS", illustrated catalogue of over 1,000 S.F./Fantasy items including original art, pulps (WuFang, Weird Tales), paperbacks (Tales of Chinatown, Nigger Heaven, etc.) available now, \$6 by mail. Includes sections on detective and old radio as well. Or list of 100 choice items from catalogue including Follow The Drum (Norton), Outsider, Dark Chateau, Skullface, etc for \$1 + SASE. Huckleberry Designs, 235 West 76th Street, New York, NY 10023.

FREE LISTS: Send SASE for current listings of girly magazines, comics, rock buttons, 45 rpm's and science fiction. Low prices. Fast UPS service. Dealers quantities available. Grandma's Corner Antiques, 1110 N. Fulton, Fresno, CA 93728.

4420 BOOKS GENERAL FOR SALE

FOUR 1913-1916 hardcover Tarzans for sale. Including Tarzan of the Apes (1913), Beast of Tarzan, Return of Tarzan and Jewels of Ophir. Make an offer. Algie Smith, Route 5, Russellville, KY 42276.

SPECIAL LOT sale: 50 assorted Fine to Mint Marvel comics only \$8.95; or 500 Mint Topps assorted baseball cards \$8.95. We pay postage. Free gift with order. Hobby World, Box 30111, Raleigh, NC 27622.

"WEIRD TALES" pulp collection for sale, 1938-1954, complete run, 102 issues, average condition very good, a chance to complete this desirable set, \$1,000 plus shipping; also 25 issues of "Amazing" 1926-1928 including two scarce quarties, some with punch holes, but VG overall, \$350 and "Oriental Stories" #1 VG \$110. PH: 212-243-0096. Mike Barson, 257 W. 12th St., New York, NY 10014.

OLD CHILDRENS books with original dust jackets: Bobbey Twins, Ted Scott, Flying Stories, Nancy Drew, etc. Send SASE for list. Gabs, Box 100, Stratford, CT 06497.

SELLING PLAYBOY magazines, following issues: 1968 January VG, April, May, June, August, all in VF or nr. Mt, December Fine; 1969 February, March, June, October, November, all VF to nr. Mt; 1970 April, May, June, July, August, October and November, all VF to nr. Mt; 1971 January, February, March, April, May, June, July & October, all VF to nr. Mt; 1974 January VF; 1978 December VF; 1979 January, May, June, November & December, VF to nr. Mt; 1980 January, February, March, April, May, July, August, September, October, November, VG to nr. Mt; 1981 January, February, June, July, August, VF to nr. Mt.; total 48 books, \$150 for all. PH: 516-737-0180 or write: J. McGonagle, Box 972, Lk. Ronkonkoma, NY 11779.

PLAYBOY and Hustler magazines in Mint condition. For a list send \$1.25 to: Philip Guntner, P.O. Box 8536, Baltimore, MD 21234.

"FRANK FRAZETTA Book Two" 1979, softcover, \$6; "Frank Frazetta Book Three" 1979, softcover, \$6; "The Best of H.T. Webster" 1953, list printing, hardcover, front cover water stained, \$8; "Playboy Cartoon Album" 1959, hardcover, \$25; "Aphrodisiae" erotic drawings by John Boyce 1965, softcover, \$7.50; "Esquire Cartoon Album" 1957, hardcover, \$15. Gabs, Box 100, Stratford, CT 06497.

TV GUIDE run for sale #282, August 23 1958 to #457 January 5 1962 inclusive, complete except for 8 non-key issues: #289, 308, 362, 378, 390, 417, 436, 438, Gd or better condition. Retail value \$3,000, my price \$500 4-5 or trade for new X-Men or Marvel #1 issues in Fair to Gd condition. See my other ad this page. PH: 514-481-2830. Bob Crestohl, 4732 Circle Road, Montreal, Quebec, Canada H3W 121.

OLD PLAYBOYS, all VG to VF. 1954: May \$100, August, September, November, December, \$65 per issue; February 1955 \$45; April-December 1955 \$30; January-June 1956 \$15; July-December 1956 \$12.50; all 1957, 1958, 1959, \$10 each; all 1960, 1961, 1962, \$5 each. Write on 1963-up. Will trade part for January-February 1954, January 1955 issues. Glen Arvin, Box 433, Logansport, IN 47553.

HARLAN ELLISON: "Shatterday" Mint, hardcover; Ellery Queen omnibus volumes, Fine, "Hollywood Murders", "XYZ Murders"; any \$7.50 each postpaid. Brian Kasl, 2458 2nd, North Riverside, IL 60546.

AVON PAPERBACKS (#3 & up): I have a collection of 235 books that I wish to sell for \$200 (80¢/bk) plus postage or the best offer. Send SASE for list. Gordon Sclar, 138 Greystone Lane, Rochester, NY 14618.

POPULAR LIBRARY (#19 & up) and Novel Library (#1 & up) paperbacks. I have a collection of 194 books that I wish to sell for \$194 (\$1 each) plus postage or the best offer. Send SASE for list. Gordon Sclar, 138 Greystone Lane, Rochester, NY 14618.

4421 BOOKS GENERAL WANTED

SECRET AGENT X-9 by Dashiell Hammett McKay 1934. Hardcover Digests and other items by Hammett and Raymond Chandler. Smith, 2941 S. Superior, Milwaukee, WI 53207.

BUYING PULP and other magazine, SF, Adventure, Detective, Westerns from 1930 to 1952. Also buying any fiction and non fiction by L. Ron Hubbard. Paying top prices. Send for long want-list. PH: 805-969-1154. Glenn Pool, P.O. Box 54, Santa Barbara, CA 93102.

PLAYBOY 1953-55, collections, calendars, VIP, Trump, SBI, related items. Adult mags, films, coin libraries. Waddle-BG, Rt. 2, Box 123, Dillsboro, IN 47018.

LARRY NIVEN, all paperbacks, hardbacks, short stories & articles. Top dollar for any of his British published books. L. D. Dick, Box 3711, Bartlesville, OK 74006.

SCIENCE FICTION paperbacks from 1950's through 1970's. Quote 1.100 or 1,000. Particularly after British published SF with Good cover art in Fine condition. Also want any other SF with "Daring" portrayal of female form. PH: 918-335-2179 evenings only. L. D. Dick, Box 3711, Bartlesville, OK 74006.

REX STOUT material wanted: Hardcover firsts, "Corsage" (hardcover and paperback), digests, early paperbacks. Collectible paperbacks available. Permanent want. John Garbarino, 118 Cedar Lane, Teaneck, NJ 07666.

WANTED: PULP Magazines: Dime Detective, Hollywood Detective, Black Mask, Crime Busters, Spicy's, many others. Have Shadows, Doc's Weird Tales for sale or trade. Write Me! James Millaway, 1150 East 24th Place, Tulsa, OK 74114.

HEALTH KNOWLEDGE Publications Loundes editor magazine of Horror, etc., 1960-1970. Art Waller, 5320 W. Grace St., Chicago, IL 60641.

4423 BOOKS GENERAL MAIL BID

FOR BID: Weird Tales with R.E.H. stories November 1930, VG+ except most of spine gone; May 1931 VG+ except table of contents glued to inside front cover; other pulps also. Write: Gordon Whitman, 4 Wayne Street, Valparaiso, IN 46383.

4500 SUPPLIES FOR SALE

PROTECT YOUR collection: Comic bags, 100 3-mil comic bags for only \$2.75 per 100, \$5.50 minimum order, sent postpaid. Send check or money order to: R&S Cards and Comics, 15481 Burt Rd., Detroit, MI 48223.

4610 PORTFOLIOS/POSTERS FOR SALE**Day of the Beast . . . The Final Terror**

by Pat Boyette

A slick portfolio with 13 color plates

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MISSING LINK sells toys, models, games, cards, soldiers, science fiction, anything old and new. Send detailed search list with condition, price preferred and \$2 for catalogue (refundable). Dept. 777, 2201 West Arthur, Chicago, IL 60645.

PLASTIC MODEL kits: From comics, TV, movies, S.F., space, also figure and missiles. Buying and selling! Send SASE for my list or send yours. John F. Green, 1821 West Jacaranda Place, Fullerton, CA 92633.

SELLING GAMES of Planet of the Apes, Emergency, Charlie's Angels, \$15 each; 1964 World's Fair game \$20; Thunderball \$35; Laurel and Hardy \$12. Postage included in price. Philip Guntner, P.O. Box 8536, Balto., MD 21234.

4701 TOYS/GAMES WANTED

SUPERMAN WANTED! All Superman toys, games, figurines, novelties, premiums, coloring books, puzzles, puppets, buttons, banks, watches, advertising material, childrens merchandise, anything!! Describe items completely. "America's Foremost Superman Collector." Danny Fuchs, 209-80B 18th Avenue, Bayside, NY 11360.

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THE COMICS BUYER'S GUIDE

700 E. State St.
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715-445-2214

Display Advertising

• How To Advertise

The goal of Comics Buyer's Guide is to serve as the newspaper of fandom. Our editorial and advertising content is available to all fans, dealers, publishers, and novices as a source of information and enjoyment.

The following is intended as a guide for the advertiser who wants the best results from CBG. If there are any questions, call ad manager Bob Schmall at (715) 445-2214.

The Comics Buyer's Guide uses the column-inch format in advertising. Each page contains 80 column-inches: 5 columns wide by 16 inches deep.

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41-45	2.25	3.92	5.61	10.68	21.97	41.60
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51-55	2.75	4.78	6.84	13.02	26.78	50.70
56-60	3.00	5.22	7.47	14.22	29.25	55.38
61-65	3.25	5.66	8.10	15.42	31.72	60.06
66-70	3.50	6.10	8.73	16.62	34.19	64.74
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141-150	7.50	13.06	18.69	35.58	73.19	138.58

• Classifications

ANNOUNCEMENTS

4000 Announcements

PERSONALS

4005 Personals

COMICS

4100 Archie, For Sale

4101 Archie, Wanted

4102 Archie, To Trade

4103 Archie, Mail Bid

4110 Black & White, For Sale

4111 Black & White, Wanted

4112 Black & White, To Trade

4113 Black & White, Mail Bid

4120 Classics, For Sale

4121 Classics, Wanted

4122 Classics, To Trade

4123 Classics, Mail Bid

4130 DC, For Sale

4131 DC, Wanted

4132 DC, To Trade

4133 DC, Mail Bid

4140 Dell/Gold Key/Whitman, For Sale

4141 Dell/Gold Key/Whitman, Wanted

4142 Dell/Gold Key/Whitman, To Trade

4143 Dell/Gold Key/Whitman, Mail Bid

4150 Disney, For Sale

4151 Disney, Wanted

4152 Disney, To Trade

4153 Disney, Mail Bid

4160 EC, For Sale

4161 EC, Wanted

4162 EC, To Trade

4163 EC, Mail Bid

4170 Fawcett, For Sale

4171 Fawcett, Wanted

4172 Fawcett, To Trade

4173 Fawcett, Mail Bid

4180 Foreign, For Sale

4181 Foreign, Wanted

4182 Foreign, To Trade

4183 Foreign, Mail Bid

4190 Harvey, For Sale

4191 Harvey, Wanted

4192 Harvey, To Trade

4193 Harvey, Mail Bid

4200 Humor/Funny Animals, For Sale

4201 Humor/Funny Animals, Wanted

4202 Humor/Funny Animals, To Trade

4203 Humor/Funny Animals, Mail Bid

4210 Marvel, For Sale

4211 Marvel, Wanted

4212 Marvel, To Trade

4213 Marvel, Mail Bid

4220 Science Fiction, For Sale

4221 Science Fiction, Wanted

4222 Science Fiction, To Trade

4223 Science Fiction, Mail Bid

4230 Timely, For Sale

4231 Timely, Wanted

4232 Timely, To Trade

4233 Timely, Mail Bid

4240 Underground, For Sale

4241 Underground, Wanted

4242 Underground, To Trade

4243 Underground, Mail Bid

4250 War, For Sale

4251 War, Wanted

4252 War, To Trade

4253 War, Mail Bid

4260 Western, For Sale

4261 Western, Wanted

4262 Western, To Trade

4263 Western, Mail Bid

4300 Golden Age, For Sale

4301 Golden Age, Wanted

4302 Golden Age, To Trade

4303 Golden Age, Mail Bid

4310 Silver Age, For Sale

4311 Silver Age, Wanted

4312 Silver Age, To Trade

4313 Silver Age, Mail Bid

4320 General, For Sale

4321 General, Wanted

4322 General, To Trade

4323 General, Mail Bid

MISCELLANEOUS

4400 Original Art, For Sale

4401 Original Art, Wanted

4402 Original Art, To Trade

4403 Original Art, Mail Bid

4410 Big Little Books, For Sale

4411 Big Little Books, Wanted

4412 Big Little Books, To Trade

4413 Big Little Books, Mail Bid

4420 Books — General, For Sale

4421 Books — General, Wanted

4422 Books — General, To Trade

4423 Books — General, Mail Bid

4500 Supplies, For Sale

4600 Reprints, For Sale

4601 Reprints, Wanted

4602 Reprints, To Trade

4603 Reprints, Mail Bid

4610 Portfolios/Posters, For Sale

4611 Portfolios/Posters, Wanted

4612 Portfolios/Posters, To Trade

4613 Portfolios/Posters, Mail Bid

4700 Toys, Games, For Sale

4701 Toys, Games, Wanted

4702 Toys, Games, To Trade

4703 Toys, Games, Mail Bid

4800 Fanzines, For Sale

4801 Fanzines, Wanted

4802 Fanzines, To Trade

4803 Fanzines, Mail Bid

4900 Newspaper Strips, For Sale

4901 Newspaper Strips, Wanted

4902 Newspaper Strips, To Trade

4903 Newspaper Strips, Mail Bid

4910 New Comics By Mail, For Sale

4911 New Comics By Mail, Wanted

4912 New Comics By Mail, To Trade

4913 New Comics By Mail, Mail Bid

Advertising Index

A	F	N
Abar, Charles 75	Fantagraphics Books Inc. 48	Napcon 72
Acmecon 78	Film Collectors World 67	Nelson, Phillip H. 71
Alpha Book Center 62	First Comics Inc. 21	
American Comic Books 73	Frazer, Samuel 76	O
Anderson, R.H. 61	Friendly Franks Comics 63	Oklahoma Alliance/Fandom 19
Another Rainbow Publishing 80		
B	G	P
Bag Unlimited 74	G.S. Gallery Inc. 32	Pacific Comics Distributors 7
Barbara 75	Geppi's Comic World 46	Pierce, Ken 2
Bea 75, 76	Giles, B.T. & W.D. 45	
Bentley, Paul 76	Goodelle, Rod 75	R
Benton, Mike 36	Graphitti Designs 33	Rainbow Video World 60
Bowie Creative Association 76	Hendel, Philip 18	Raiola, Tony 29
Box Man, The 10	Heroes Aren't Hard To Find 79	Rex, Don 76
Bud Plant, Inc. 2	House of Collectible 69	Ritchie, Kenneth 68
C	I	Rock Bottom Books/Comics 16
C & D Books 64	Intergalactic Trade 78	Russ Cochran Publishers 51
Capitol City Distribution 37	Investor's Corp of America 67	
38, 39, 40, 41, 42, 43, 44, 45, 65		S
Captain Bijou 34, 35	J	Seagate Distributors 8
Cartoon Carnival 76	Jones, Norman 52	Semowich, Richard 62
Cole, Bill 9	K	Slobodian, Calvin 23, 24, 25, 26, 27, 28
Collectibles & Memorabilia 18	Kessler Prods. T.E. 68	Smith, Bob 64
Collector's Corner 22	Kietzer Publishing 6	Starbuck, Harold 65
Columbus Comic Convention 53	Kitchen Sink Cornix 47	Steeldragon Press 12
Comic Library, The 17	Koch, Joseph & Peter 68	Sutton, James L. 6
Comic Locker 32	Kulikowski, David 16	
12, 67, 69, 71, 73, 75, 77	L	T
Comics Collector 63	L.C.U. Books 75	T&S Distributors 18
Comics Review 70	Lashley, Matt 64	Tam-Mar Industries 31
Conner's Comics 63	Levine, Alan 75	Tennant, Lee 22
Corner Comics 72	M	Titan Comics 73
Cosmic Comics 75	M & M Comics 71	
Crestahl, Robert 76	Marqui Comics 8	V
D	Marvel Comics Groupe .. 5, 53	Vado, Dan 32
D.C. Comics 15	Media Sight 62	W
Dragon's Teeth 76	Mid-Ohio-Con 36	Weinberg, Robert 11
Durkee, Clyde Jr. 49	Mieno, Ken 70	Weisfeld, Horatio 10
E	Mitchell, Ken 54, 55, 56, 57, 58, 59	Z
Eagle Comics 13	Modern Comics 72	Zak, Mark 22
Eclipse Enterprises 6, 36, 46	Moondog's Comics 12, 52	
48, 52, 60, 66, 69, 74, 78	Morse, Jeff 16	
Eldorado Comics 62		

• Credit Cards

The Bitter Half

Who says weekends can't be richly rewarding?

By Elizabeth Slaughter

I knew that it was going to be a tough weekend when I arrived home on Friday. Usually, after a hard week at the old computer terminal, I like to come home, sit in my recliner, have an iced tea and slip my brain into neutral, but last Friday was fraught with comic-book dangers. I opened the front door, kicked off my shoes, and started for the stairs.

"Don't come up here!" my husband yelled.

"Why not?" I asked.

"Don't come up. You won't like it!" he screamed. There was a tinge of panic in his voice.

"What do you mean?" I called and started up the stairs.

"I'm not finished. Don't come up here."

"You're not finished what?" I yelled as I climbed the stairs. I didn't need an answer. The top three stairs were covered with comic books. Comic books covered the hall floor. There were comic books on the clothes hamper, in the bathroom, and on our bed.

My husband looked at me sheepishly. "I told you that you wouldn't like it."

"What is this?" I screamed.

"Comic books," my husband replied.

"I can see that. What are they doing here? You have your very own room for comic books."

"Not enough space to spread them out," my husband replied. "I'll have them put up in a jiffy."

"How long?" I asked.

"Forty-five minutes."

I resigned myself to the fact that the upstairs would be off-limits to foot traffic for the rest of the evening. I started down the stairs. At the bottom I was greeted by my daughter.

"Mom? I was reading *American Flagg* and I was wondering. When my boyfriend comes to visit this weekend, can we..."

"No!" I'm a whiz at snap decisions. "Go to your room and don't come out until you're 25! And don't read any more comic books."

Saturday morning didn't start any better.

"What do you mean, you forgot to tell me that we are having 12 people for dinner tonight?" I snapped at my husband.

"I was busy. The new issue of *Teen Titans* came out, and I had to read it," my husband said nonchalantly.

"Twelve people! I'll never have time to get it ready! I have

to go to the grocery store and clean house and cook dinner."

"I'll help," my husband said brightly. "I'll take you to the grocery store."

"I have to be home by 4 o'clock," I said.

"No problem. There's lots of time," my husband grinned.

We went to the meat market, we went to the grocery store, we stopped at the comic-book shop. "I have to be home by 4," I warned my husband.

"No problem," he replied.

"This won't take long. Look at a few comic books. I know that deep down inside you really like comic books. There is a box over there you can look at. They should be safe enough."

I looked at the box. It had a sign affixed to the front that said the comics inside were ten for a dollar.

"Why can't I look at the expensive comic books?" I asked my husband.

"Because the last time you were in here you did \$60 worth of damage. I'm surprised they let you in here at all." He drew a deep breath. "Now, please be good and look at those comic books and don't touch anything else. I won't be long."

I sat down and spread the comic books on the floor. "Hey, some of these are neat. Can I have a few?"

"It's your money," my husband replied without looking.

While he was looking at comics at the other end of the store, I purchased 30 of the comic books. I also found out that it was 4:30 p.m. We were 20 miles from home. Twelve people were coming for dinner in an hour and a half. Without knowing it my husband had just volunteered to cook dinner. We left the comic-book shop.

"What kind of comics did you buy at the store?" my husband asked.

"What's it to you?" I snapped. "I was just curious," my husband said. "I don't remember you having ever bought comic books to read."

"You'll find out," I said. I slipped my coat over the cover of the first comic in my stack.

By accelerating everyone to hyper-speed, I was able to serve dinner to the 12 guests by 6 o'clock. My husband didn't have time to think about my comics. When the guests had gone home and the dinner dishes were washed, my husband and I sat in



the living room. He opened his new *Cerebus* comic, and I opened the first comic in my stack.

"I told you there would be plenty of time to do everything," He sighed. "Say, are you going to tell me what comic books you bought today?" He asked.

"I bought 30 *Richie Rich* comic books," I said.

"You bought *Richie Rich*?" my husband said. "That's degenerate."

"I was hoping you would feel that way," I answered. "Oh, look. Here's a story about *Richie Rich* and the evil scientist Dr. Blemish. Wait tell you hear this." I read him the first page.

"I don't want to hear about it," my husband said. So I read

him the second page.

"Go away. Leave me alone," my husband said. I spiced up my reading with a *Little Dot* story.

My husband locked himself in the bathroom.

"Here's a story about *Richie Rich*'s dog," I called through the door.

"Go away. Are you trying to make me crazy?" my husband yelled as he dashed for the bedroom.

"Wait!" I called. "I haven't told you about the butler, Cadbury."

"Leave me alone! I don't like *Richie Rich*!" my husband yelled.

"How about a story about *Richie Rich*'s little girl-friend, Gloria?" I tried to pry the door open, but my husband had shoved the furniture against it.

"No! Go away!" my husband sobbed.

I smiled. I could read to him while he shaved in the morning. I could read to him after work. I could tell him *Richie Rich* stories at the dinner table. Thirty comic books should last at least a week, and there were hundreds more at the comic book shop. Getting even is *really* neat.

One Man Against the Odds of Infinity



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